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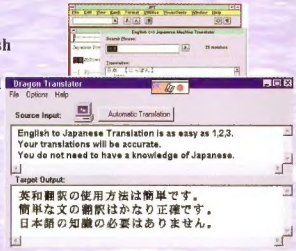

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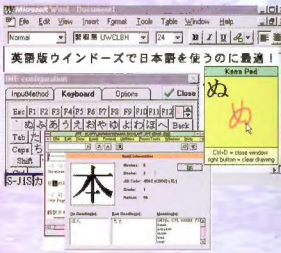

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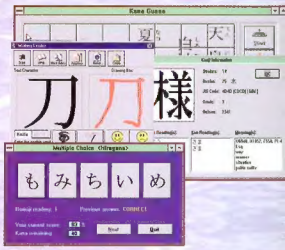

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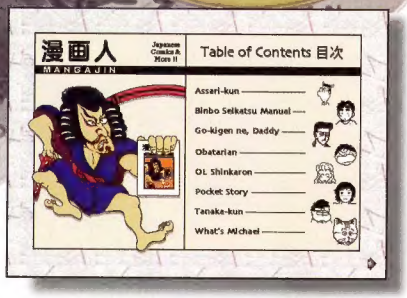

かつ丼
やあコーちゃん しばらく!!
あいよ!!
Romaji
Oi, Kichan shiteruzo!!
English
Hey, Kichan, it's been a while (a long time)!! (PL2)
Notes
- Yō is an informal greeting used by males
- -chan is an informal version of -san used with the names (usually first names) of close friends, children, and some animals. His (given) name in Kōsuke, but this is shortened to Kō for combining with -chan.
- Shibaraku - literally "a short time/a brief spell."

大東京
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Binbo literally means "poverty," but in this case "cheap" seems a little more appropriate. The "hero" of this series is Kōsuke, a young college graduate who chooses to live a simple, no-frills life. He works only part-time jobs and spends his time reading, loafing, and enjoying the simple pleasures of life. Although he enjoys books and one of his part-time jobs is in a used book store, he apparently has no ambitions.
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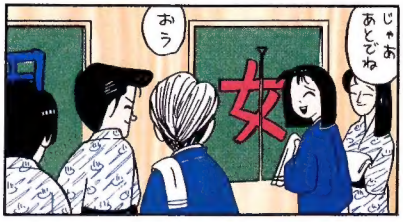

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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Mangajin (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 212 14th St., NW, Atlanta, GA 30309. The yearly subscription rate is $39.95; the yearly overseas subscriptions rate is $80 ($50 to Canada). Periodicals postage paid at Atlanta, GA 30304 and additional offices. Postmaster: Send address changes to: Mangajin, P.O. Box 77188, Atlanta, GA 30357. USPS #006137. The name *Mangajin* is registered in the U.S. Patent & Trademark Office.

Printed in USA

PUBLISHER'S NOTE

In the last issue we introduced our editorial staff, and so with this issue we will round things out by introducing the people who take care of the business side of Mangajin.

In the center of the photo is Gwenn Glish, our Office & Subscriptions Manager. Gwenn supervises our part-timers, makes sure that all those magazines and catalog orders get out and into the hands of our loyal readers, and coordinates holiday decorations for the office.

On the left is our Business Manager, Alton "Kechinbo" Wallace, who keeps close watch over the financial situation, deals with our distributors, and maintains our just-in-time catalog inventory. Alton works closely with our Accounting Supervisor, Cathy "Blackbelt" Hanrahan, who could not be photographed because of her undercover work with the IRS.

On the right is Grey Williams, Catalog & Marketing Manager. Constantly on the lookout for new and exciting items for the catalog, he also supervises its production, printing and distribution. On the side, he helps sell ad space and does the occasional marketing project for the magazine and our other products.

That leaves only our people in Japan, who will make their appearance here in due time.

Vaughan P. Simmons

Coming Up in Issue No. 64

Feature: Frederik Schodt holds forth (as only he can) on the lives and times of Japan's hard-working manga artists.

Ethnic restaurants: Western-style restaurants have long been popular in Japan, but now there's growing interest in food from the rest of the world.

Manga

- *Minori Densetsu, Conclusion*: She's broke, jobless, and on the verge of becoming homeless—but things are looking up.
- *Kachō Baka Ichidai*: Dedicated to anyone who has ever felt self-conscious about doing "the wave" at an athletic event.

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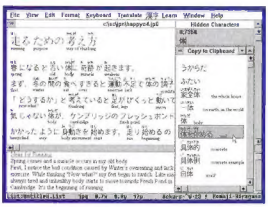

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LETTERS

Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 77188, Atlanta, GA 30357 (Editor@Mangajin.com).*
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Japanese joking around

I think that it would be useful to occasionally include a section on simple tongue twisters and jokes. It really gives learners confidence if they can pull off a joke in another language. They don't have to be sophisticated to be successful. For example, one of my Japanese friends asked me the following: *Ie no naka ni, donna tokoro ni wa hōkō ga nai?* ("In what part of the house is there no direction?"). The answer is: *toire* ("the toilet"). Why? *Kitanai*! ("dirty [きたない]," or, for the purposes of a joke, "no North [北ない]").

ANNE PARSONS
Glenside, SA, Australia

Format suggestion

In the manga translations, underlined bold lines should be reserved for the Japanese pronunciation instead of the English meaning. This will discourage the tendency to read the English meaning of the manga, and it will lead the eye to the "sound" of the *nihongo* conversations in the manga. I think that would be better for learning Japanese.

STEPHANIE NG
Wolverhampton, England

Jibun or . . . ?

I enjoyed Basic Japanese No. 59 on various pronouns for "you." I know you could not include all the alternatives, but perhaps you will be interested to hear the answer I received when I asked a Japanese friend what pronoun I should use for "you" when talking to him. My friend, a college student born in Kansai, told me to use "*jibun*." Of course this is also the reflexive pronoun, which can cause confusion for me. When the subject of my poorly constructed Japanese sentence is unclear, my friend often asks "*Ore? Jibun?*" ("Me? Or you?") That baffled me the first dozen times!

MICHAEL CRONIN
via e-mail

Translation Editor Wayne Lammers replies: *This last example is a perfectly normal use of* jibun. *As we often point out in our notes:* jibun = *"oneself"—or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context.*

If your subject wasn't clear, it's entirely natural for your listener to ask back, "You mean me? Or you/yourself?" or "Are you saying that about me? Or about yourself?" Jibun *is always context sensitive (so, for that matter, is everything else in language).*

It's possible there's a stronger preference for the use of jibun *for "you" in the Kansai dialect, but it's hard to say. I suspect your friend's recommendation reflects something more specific in the way you posed the question or the context of the discussion. There are lots of times in the flow of conversation when* jibun *is indeed the best word to use for the equivalent of "you." But since it's so context sensitive, it's obviously not a good choice unless you're sure you know what you're doing. It's probably best not to follow your friend's advice for general purposes, although it may indeed have been the correct advice for the particular context. Better to choose one of the other options offered in Basic Japanese No. 59.*

Websites of the moment

Things long and thin:

Can you use chopsticks? This page, produced by a Japanese specialty *hashi* shop, contains photos, legends, and lore about those ubiquitous utensils:
http://www.egg.or.jp/hyozaemon/

They're not chopsticks, but could possibly be used as chopsticks in a pinch: Pocky! Fittingly, there are *two* pages dedicated to the tasty treat beloved by Japan's foreign population.
http://www.jurai.net/~pocky/pocky.html
and
http://www.cs.ubc.ca/spider/graves/pocky.html

BLOOPERS

Bed of vegetables

I was backpacking through Japan this summer when I got on the wrong train and wound up getting off at Utsunomiya around midnight. It's generally very difficult to get a room so late, and it was raining. I asked a cab driver if he knew of any cheap hotels. He looked at me quizzically, and asked if I was hungry. I said no, and asked again, but he just seemed confused. I then realized that instead of asking if he knew of a "*yasui hoteru*" (cheap hotel), I had been asking for a "*yasai hoteru*," a "vegetable hotel." Needless to say, I couldn't find a vegetable hotel, or a cheap one for that matter. I wound up sleeping on the ground with some homeless Japanese men. It was quite an experience!

WOODRUFF A. POLK
Atlanta, GA

Jumping the *gan*

During a conversation, an elderly Japanese neighbor of mine in Tokyo relayed to me what she had done during her day. She said she had had a *kensa* (検査, as in medical exam/checkup). I, however, thought that she was informing me that she had been diagnosed with "*kyansā*," which seemed like it could be the katakana version of "cancer" (癌, *gan*).

Appropriately (so I thought), I expressed my deepest sympathies and proceeded to inquire about her treatment. She looked at me in puzzlement, but I did not realize my error until weeks later when we learned the word *kensa* in my Japanese class.

STEPHANIE SCHULTZ
Greencastle, IN

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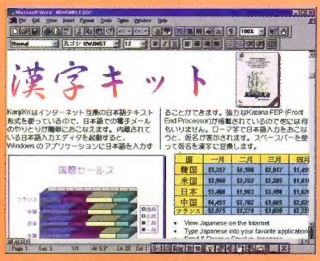

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湯ーとぴあ
Yūtopia

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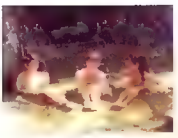

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"Wisteria Bath"

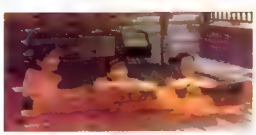
文珠の湯
"Bath of the Sage"
(we're not making these up)

バッカスの湯
Saké marinade at
"Bacchus' Bath"

河原の湯
"Riverbed Bath"

夢殿の湯
Fondly remembering Prince Shotoku by the "Bath at the Pavilion of Dreams"

呉坊の湯
"Chinese Priest's Tub"



羽衣の湯
"Robe of
Feathers Bath"

•Thanks to Victoria Muehleisen•

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Businessman 1: *Na,naiii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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10. *Baka*, The Basic Insult
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12. *Ii*, the "Good Word"
13. *Yatta*! The Exclamation
14. Saying Goodbye
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39. "Face" (Part 1)
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46. Commands (Part 1)
47. Commands (Part 1)
48. Saying What You Want

The Joy of a Japanese Bath

By Rick Kennedy

Some people decide to live in a particular neighborhood because it has a good school or a good delicatessen or is a straight-shot commute to work. We decided to live in Hiyoshi, just over the Tokyo border in Yokohama, because Hiyoshi has a very good public bath. My wife and I are bath freaks.

I try not to talk about it too much. I notice that when I tell a friend that I have discovered a particularly noteworthy public bath—*sentō* (銭湯), we call them I get back a wary smile, as if I had just put in a good word for a compelling new religion.

It must be admitted that the institution of the bath - which was once considered the cornerstone of civilization in some parts of the world - is fading. This is true even in Japan, the preeminent bathing society. Tokyo has lost 500 of its roughly 2,000 sentō over the last decade as it has gotten harder and harder to run a bath as a business, even with a government subsidy.

Real-estate developers tear baths down, effectively ripping out the social heart of the community, and put up in their place boring but profitable apartments, each with a private—but lonely—bath, its pastel plastic tub so small the legs of the bather must be jacked up in a fetal position against the chest; hardly a natural position to relax in.

Many young Tokyoites have never been to a public bath. When they go on the annual company excursion to a hot-spring resort and are encouraged to soak with their colleagues in a communal bath before and after the evening banquet, they don't know what to do, never having taken a bath in public before. The more modest of them are said to wear bathing

suits into the bath, an action as unfeeling as a winemaker's wearing boots to treat the grapes.

The best way to understand the transformational effects of a Japanese bath is to go through the procedure. A bath takes an hour and a half if you rush it; if you take your sweet time it can last the whole day.

Gather up your bathing gear—soap, shampoo, scrub brush, clean underwear and socks, and maybe something not too demanding to read after the bath. Move in a leisurely fashion to your bathhouse of choice, pay your ¥370 at the counter, and slide open the door appropriate to your sex. (If you can't read the Japanese for "Men" and "Women," now is the time to learn.) Find a locker and take off your clothes.

Enter the tiled bath area with its inevitable mosaic of Mount Fuji on the back wall and take a shower, just to wet the surface. Then pick up one of the wash basins from the stack in the corner and pull up a little stool to one of the scrubbing stations equipped with spigots for hot and cold water, a mini-shower, and a mirror. Now show your mettle by demonstrating just how thoroughly you can lather and scrub yourself. A dedicated scrubber can take 20 minutes to work up a lather as thick as whipped cream while scrubbing down every square millimeter of the body, possibly finishing off with an invigorating rough brush to get the blood flowing. Rinse the soap off, and you are at last ready to immerse yourself in the bath.

It will be hot, but not actually boiling. The government has decreed that the water must be at least 40°C (104°F). The muscles cannot resist this heat and almost immediately begin to melt. After a minute even the jaw muscles, your body's toughest, slacken, and your mouth may ease open. The bath itself is likely to be a jacuzzi, with bubbling water giving off steam as it swirls around you. Particularly sybaritic hot baths are molded to fit the body, so you lie back as if lounging on an underwater chaise lounge, while resting your neck on a chromium pipe kept cool by the cold water coursing through it, a chilled towel across your brow. You soak in this bath for a minute or two and emerge slightly wobbly, as if your heart has been taken out and massaged.

Then you plunge into the cold bath, which your body first reacts to as if it were being electrocuted. The cold bath, a recent innovation in Japan, is as cold as the North Sea, and the body naturally protects itself by beginning to shut down after a few minutes, so it is necessary to get out before you drift away entirely.

Make sure you go through the right curtain or you'll find yourself in an embarrassing situation. (At this bath, it's men on the left, women on the right.)

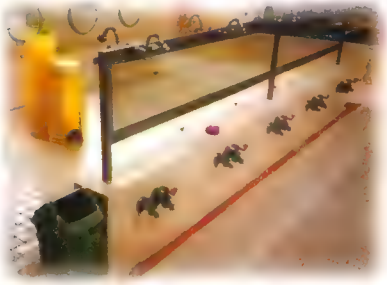
Then back into one of the hot baths, perhaps a variation on your first hot bath, such as one which pummels you with a powerful stream of water, as from a fire hose, or one which tickles you with an electric current. Or you might want to wander into a place where, when you push a button, a stream of water pummels your head and shoulders from above or visit a room with the steamy atmosphere of a tropical rain forest, with recorded birdcalls in the background adding to the illusion. Each sentō is different.

Then back into the cold bath.

You stagger from hot to cold, back and forth, maybe five times, until the difference between hot and cold is only academic—you cannot really feel the difference. Your body now seems to be floating in some soft metaphysical space, and it is impossible to think linearly. This is as close to total relaxation as it is possible to get without actually dying.

In the minds of most Japanese, however, the classic bath is something a bit different: a place where a natural hot spring gushes out in a bamboo grove and a beaker of saké floats on a tray at your elbow. Through the vapor lingering over the water, you make out several comely members of the opposite sex. Then it begins to snow . . .

Several years ago, the Tokyo Metropolitan Government decided that these outside baths, called *rotenburo*, were not necessarily sinful and decreed them legal in the city itself, although men and women were not allowed to share the same rotenburo. Almost immediately, the more imaginative public baths installed rotenburo, so now it is easy to bathe outdoors right in the middle of the city, often in a little bamboo grove,



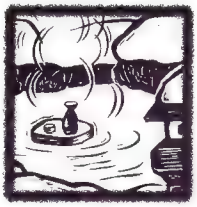
photos by Rob Kennedy

At Tokyo's Fuji-no-yu, all is quiet before the first customer arrives. Each bather takes a plastic bucket and stool to one of the spigots for the very important pre-soak scrub.

! • jack up = 押し上げる *oshi ageru* / 折り立てる *oritateru* • unfeeling = 情のない *jō no nai* • spigot = 蛇口 *juguchi* • mettle = 気概 *kigai* • lather (*v.*) = 石鹸の泡を塗る *sekken no awa o nuru* • lather (*n.*) = 石鹸の泡 *sekken no awa* • whipped cream = ホイップ・クリーム • jacuzzi = 泡風呂 *awaburo* / ジャクージ *jakūji* • sybaritic = 堪能させる *tannō saseru* • be wobbly = ふらふらする *fura-fura suru* • pummel = たたく *tataku* / 連打する *renda suru* • tickle = くすぐる *kusuguru* / 快く刺激する *kokoroyoku shigeki suru*

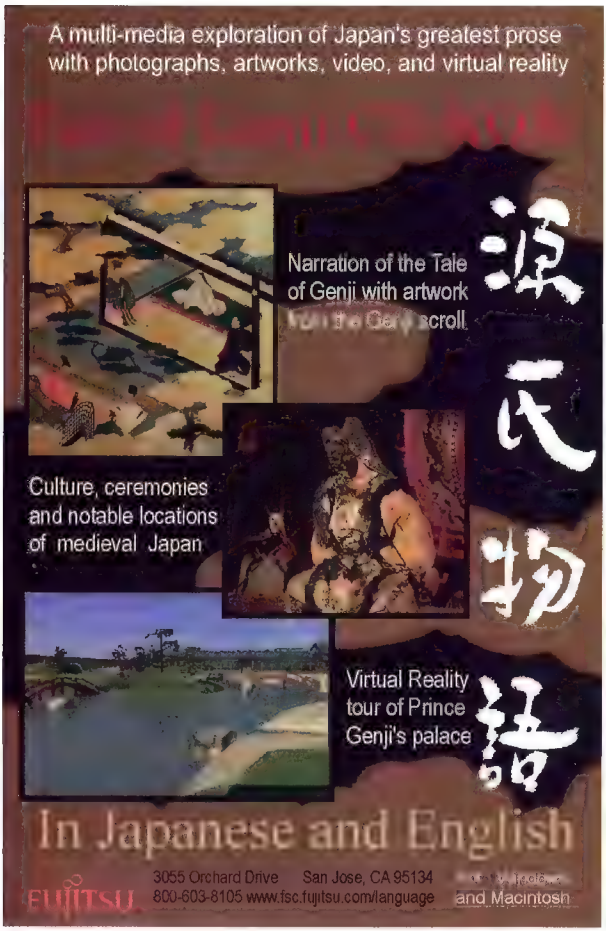
while the snow drifts down.

The rotenburo is the finale to any visit to a pubic bath. The water in the rotenburo is not as hot as in the baths inside the building, so bathers can stay in as long as they like, lulling themselves to the edge of consciousness. The water of the rotenburo is often perfumed with herbs, a different one each day of the week.



After the bath, you will want to spend a few minutes contemplating the bath's little garden, possibly while sipping a good Japanese lager from the saké shop around the corner. Then perhaps it's time for a session in the bath's massage chair, where a ¥100 coin slipped into a slot will send vibrating mechanical fingers up and down your spine for five minutes. Then, by all means, enjoy a platter of sashimi, which sometimes the local sushi shop will deliver to the bath.

There is inevitable attrition as the old-style Spartan public baths in the cities fail to accommodate themselves to an affluent new urban generation, which has to be shown that a visit to a public bath can be a richer experience than a quick shower at home. It is a job as difficult as reforming video-watching couch potatoes into informed moviegoers. But there are abundant signs that the bath industry has a lot of life left as it moves to adapt. The bookstores are full of illustrated guides to the best baths, the Tokyo Bath Association publishes a glossy monthly, and in Tokyo there are a number of bathing clubs whose members make an excursion to a new bath every week. It is still true that of all countries in the world, Japan has most successfully managed to integrate the ritual of the bath into daily life.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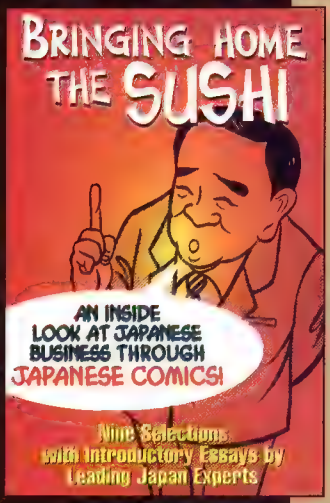
Mixed bathing?

Before World War II, people living in towns in the countryside bathed together as a matter of course in one huge village bath, which was sometimes as large as a tennis court. When the war ended, the American Occupational Forces clomped into Japan with their muddy boots and, professing horror that the sexes were bathing happily together in the same water, prohibited this entirely natural community activity. But there are still some places in the back of Japan's beyond that never got the word and where there is still a single bath for all comers. It is surprising how devoid of licentiousness these few remaining great old baths are, however. As the rural population ages, your companions of the bath in the countryside are likely to be jolly, voluble grandmothers.

***Rick Kennedy**, a 20-year resident of Tokyo, has been taking baths for as long as he can remember. The website he is associated with, Tokyo Q (http://www.so net.or.jp/tokyoq/), includes a rundown on Tokyo's best public baths.*

• platter = 盛り合わせ *moriawase* • attrition = 減少 *gensho* • licentiousness = みだらな *midara na* • jolly = 陽気な *yoki na* • voluble = 話好きな *hanashi zuki na*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AN INSIDE LOOK AT JAPANESE BUSINESS THROUGH JAPANESE COMICS!
Nine Selections with Introductory Essays by Leading Japan Experts

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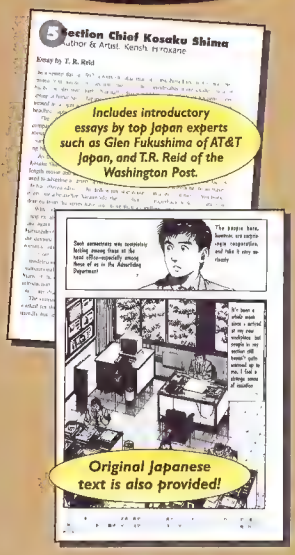
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The Kings of Comedy Are Downtown

by Mark Schilling

Japanese TV comedy, foreign (and not a few Japanese) viewers often complain, appeals to the lowest common denominator. The gags and skits are dumb, crude, or outright offensive, while the performances are amateurish, with the comics cracking up at their own jokes.

True, all too true, and yet the kings of Japanese comedy in the '90s are two aggressively cool dudes who have long affected disdain for the uncool masses and have built their careers by discarding the traditional safety nets of their craft—venturing out before live audiences week after week with only their talent for improvisation to save them. In the process they have defined a no-holds-barred style of comedy that recalls Robin Williams in its free-associating flights of fancy, Richard Pryor in its trash-talking earthiness, but is, finally, unique to them.

The duo of Matsumoto Hitoshi and Hamada Masatoshi, known as Downtown, work a lot of gigs that have little to do with real comedy, but are common status signifiers for successful Japanese comics. Together they have hosted prime-time infotainment and variety shows and served as TV pitchmen for a convenience store chain. Separately, each has written a best-selling collection of comic essays. Hamada, the straight man of the duo, has starred in TV dramas and cut two million-selling pop records with super-producer Komuro Tetsuya.

These extracurricular activities have been handsomely rewarded. In 1996 Matsumoto had the dubious honor of paying more in income tax than any other entertainer in Japan: ¥263.4 million. Hamada was second on the list at ¥236.4 million. Though Hamada feigned embarrassment to the press when their tax payments were made public, saying that he and Matsumoto were just "two klutzes who couldn't find any loopholes," their rankings were widely recognized proof that Downtown reigns as the king of not only comedy, but of the Japanese entertainment world.

Although raking in more yen than most of its colleagues, Downtown is still doing the heavy lifting of the profession: live stand-up comedy. That makes them unusual indeed among Japan's comic elite, who spend most of their on-air time as highly paid *tarento* ("talents," or celebrities) on variety shows only tangentially related to comedy and have long since distanced themselves from their stand-up roots.

Downtown, however, carefully nurtures those roots and regards stand-up as its raison d'être. Instead of a funky underground club, its main venue is a weekly show called *Gaki no Tsukai Ya Arahende!!* (ガキの使いやあらへんで, "This Is No Job for Kids!!"). Debuting on a Kansai station in October 1989 and moving to the national NTV network in October 1991, *Gaki* has long been the most unusual and—its many fanatically loyal viewers would claim—the hippest comedy show on Japanese television.

Their genius was nurtured in Amagasaki, a suburb of Osaka, where Matsumoto and Hamada were born in 1963. Although the boys went to the same elementary school, they did not become friends until they entered junior high. Matsumoto was hardly a diligent student—he later reminisced that he spent more of his adolescence in coffee shops than classrooms—but he was already a budding comic: his stagehand father often took the family to performances of *manzai*, *rakugo*, and comic stage plays, and the young Matsumoto eagerly memorized the gags and routines.

After graduating from high school, Matsumoto was determined to become a comedian ("Comedy is what saved me," he later said. "Making people laugh was the reason for my existence . . . [Without it] I'd probably be a middle-aged man selling superballs"). Hamada, on the other hand, toyed with the idea of becoming a motorboat racer. After failing the exam for the motorboat-racing association's school, Hamada happened to run into his old friend, who persuaded him to apply for the training school of Yoshimoto Kōgyō, the Kansai's

• disdain = 軽蔑 *keibetsu* / さげすみ *sagesumi* • pitchman = CMタレント *shii emu tarento* • klutz = どじ *doji* • budding = 芽を出しかけた *me o dashi-kaketa*

biggest talent agency. Hamada agreed, figuring that by going back to school he could goof off for another year before getting a real job. The boys were accepted and began their careers as comics.

It wasn't obvious at first that those careers would be brilliant. After their first-ever television appearance, host Yokoyama Yasushi—then one of the most popular comedians in the country stormed over and told them they knew nothing about the art of *manzai*. "You guys are just a couple of punks talking," he sneered. Given this experience, it was not surprising that the boys never attached themselves as apprentices to a senior comedian, then standard practice. Matsumoto picked the name Downtown out of a magazine because it was given as the English translation of *shitamachi*, the pre-modern working-class heart of the city, where entertainment for the urban masses first flourished.

The Kansai region, where Yoshimoto Kōgyo had three theaters, is where Downtown got its start, performing for bored housewives who often paid more attention to their box lunches than the chatter on stage. Eventually, however, Downtown developed a strong following among teenage girls who liked their looks (Matsumoto, in particular, has since developed a reputation as a womanizer), their stylishly casual fashions, and, most of all, their brand of comedy, which may ocassionally have been crude but was always ultra-cool.

By 1987, they had their first regular show, an afternoon program on a local station that featured Downtown's stage act at a landmark Osaka theater. In 1988 they began appearing as regulars on their first Tokyo TV show, *"Renren!! Tokimeki Kurabu"* ("Passionately!! Heartthrob Club") and a radio show, *"Rotte Yan Sutā No. 1"* ("Lotte Young Star No. 1"). In October 1989, *"Gaki no Tsukai Ya Arahende!!"* premiered. Downtown had finally made it to the big time.

Airing at 11 PM on Sundays, *Gaki* begins with a short comic sketch. In one, an off-camera Matsumoto solemnly discusses the dangers of parking without a concrete wheel stop, as Hamada slowly, inexorably backs a car through the walls of an apartment-building set that has been constructed in a real parking lot. The panicked occupants, including a dentist and nurse fornicating in the dentist's chair, escape unharmed, but after Hamada parks his car and calmly exits, it seems to explode in a roar of flames. This, we see from Hamada's startled expression, wasn't in the script. Then Matsumoto strolls on camera with a canary-eating look on his face: the explosion—made by igniting a ring of powder around the parked vehicle—was a practical joke on Hamada.

What is *manzai*?

Manzai (漫才) is a style of comedy involving a duo—a straight man (*tsukkomi*) and a clown (*boke*)—exchanging witty dialogue. Although it has been popular throughout the nation during its long history, manzai is chiefly associated with the Kansai region, which includes Osaka, Kyoto, and Kobe.

Following that sketch comes the main event of the 30-minute show: Appearing on stage before a live audience, Matsumoto and Hamada essentially wing it for the rest of the

(continued on page 81)

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Politeness Levels

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will make allowances because you are a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (the informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Codes used in *Mangajin*

(PL4) Politeness Level 4: Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain / Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a, e, i, o, u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a, i, u, e, o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a	like the *a* in f*a*ther, or h*a* h*a*!
i	like the *i* in macar*o*n*i*
u	like the *u* in *Zulu*
e	like the *e* in g*e*t, or *e*xtra
o	like the *o* in *s*o*lo*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a line over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu)*.

The vowels i and u are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na, ni, nu, ne, no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking," *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary," *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

Punctuation Notes

Most manga artists are very creative with punctuation, and many omit punctuation at the ends of lines, or choose to use no punctuation at all. We sometimes alter the punctuation used by the artist or add punctuation as an aid to comprehension.

In our 4-line format in which the Japanese text (kanji and kana) is reproduced in the notes, we may add standard English punctuation to the first (Japanese) line, if it clarifies the structure of the sentence. For example, if a complete thought is followed by an ellipsis (. . .), we usually replace the ellipsis with a period.

In the second line of our 4-line format (*rōmaji*), we generally follow standard English punctuation. In written Japanese, a small *tsu* (っ or ッ) is sometimes placed at the end of a word to show that it is cut off sharply. We usually indicate this with an exclamation mark in English.

In the third line (word-for-word literal translation), we generally use no punctuation, except periods for internal abbreviations and (?) to indicate the function of the "question marker" か.

The punctuation used in our final translations is actually an integral part of the translation. We may add an exclamation mark, question mark, or other punctuation to express the content and feel of the original Japanese.

百年川柳 *Hyaku-nen Senryū*

業田良家
Gōda Yoshiie

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1 **Woman 1**: じゃあ あとで ね。
Jā ato de ne.
(interj.) later (colloq.)
"Well, see you later." (PL2)

Men: おう。
Ō.
yes/right
"Yep."

Noren (partially hidden): 女 男
Onna Otoko
Women Men

- this group is probably on a company-sponsored trip to a hot-springs resort. Though mixed bathing in such places was common in the past, in most cases today, the bath areas for men and women are separate.

2 **Woman 1**: ところで 矢野君 って いつも 同じ
Tokoro de Yano-kun tte itsumo onaji
by the way (name-fam.) as for always same
髪形 で 決めてるじゃない。
kami-gata de kimete-ru ja nai.
hairstyle with is dashing is not
"By the way, don't you think Yano looks cool with his hair always combed just so?" (PL2)

Woman 2: そう いえば そう よ ね。
Sō ieba sō yo ne.
that way if say that way (is-emph.) (colloq.)
"Now that you mention it, yes." (PL2)
でも 今日 だけ は そう も
Demo kyō dake wa sō mo
but today only as for that way (emph.)
いかない ん じゃない の。
ikanai n ja nai no.
won't go (explan.) is not (?)
"But I'll bet today is one day he won't be that way." (PL2)

- *kimete-ru* is a contraction of *kimete iru*, from *kimeru* ("decide"), but this use is based on the idiomatic expression *kimatte iru*, meaning "[something] is 'right on'" or "[someone] looks dashing/cool"; ～ *de kimete iru* implies "makes himself look cool/dashing with ～."
- *ieba* is a conditional "if" form of *iu* ("say"), so *sō ieba* is literally, "if you say that" → "now that you say that/now that you mention it."
- *sō wa/mo ikanai* is an expression like "that is out of the question" or "can't very well be that way."

3 **Yano**: ど した の?
Do shita no?
what did (?)
"What's the matter?" (PL2)

Senryū: キザ 男 / 風呂 上がり でも
Kiza otoko / furo -agari demo
flashy/showy man bath just after even
同じ 髪 (タミ子)
onaji kami (Tamiko)
same hair (name)
The cool, flashy guy
Even after a hot bath
No hair out of place. –Tamiko

- *do shita no* = *dō shita no* ("What happened?/What's wrong?/What's the matter?").
- *-agari* is a noun suffix meaning "fresh from/just after"; it is essentially the noun form of the verb *agaru* in its meaning "be finished/come to an end."

今日はHAPPY

Kyō wa Happy

松浦せいじ · Matsuura Seiji

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Valentine's Day in Japan is marked by the phenomenon of "duty chocolate," as we have explained before in *Mangajin* ("A Taste of Culture," No. 24). It's a time for women to give gifts of chocolate to men—especially for "office ladies" to give to male co-workers and bosses. The majority of these gifts have absolutely no romantic feelings behind them but are merely cases of OLs feeling obligated to give chocolate to every man in their office so no one will feel dejected.

Title: 義理　が　重たい
Giri　ga　Omotai
duty/obligation (subj.) is heavy
A Heavy Obligation

1

Sign: バレンタイン　チョコ
Barentain　Choko
500　～　1000 円
Gohyaku kara sen en
Valentine's Chocolate　¥500–1000

OL 1: 全部　かわいい　けど…
Zenbu　kawaii　kedo…
all　are cute　but
"They're all cute, but…

2

OL 1: 手作り　の方が　いい　ん　じゃない?
tezukuri　no hō ga　ii　n　ja nai?
handmade (compar.) good (explan.) isn't it?
"wouldn't handmade ones be better?" (PL2)

OL 2: そう　ね。
Sō　ne.
that way (is-colloq.)
"You're right." (PL2)

- ～ *no hō ga* is used in making comparisons. It is attached to the greater of the two items being compared—here the comparison being between handmade and ready-made.

3

OLs: はい、チョコ!　はい、どうぞ。
Hai,　choko.　Hai,　dōzo.
here　chocolate　here　please
"Here, have some chocolate! Here, have one." (PL2)

- *hai* is often used when holding something out for someone to take or look at, like "here."
- *dōzo* is used to mean "please," but in the sense of granting a favor or request, rather than asking one.

4 **Co-worker:** これ って　板チョコ　を　分けた
Kore　tte　itachoko　o　waketa
this　as for　bar chocolate (obj.) divided
だけ　じゃない　の?
dake　ja nai　no?
only/just　is not (explan.-?)
"Isn't this just a chocolate bar you split up?!" (PL2)

OL: 義理　なんだ　から　それで　十分!!
Giri　na n da　kara　sore de　jūbun!!
duty (is-explan.) because with that enough
"It's a duty, so that's enough!"
"It's only duty chocolate, so what do you expect!" (PL2)

- *tte* (a colloquial equivalent of various quotative forms) often serves to mark the topic, like "as for ～."
- *sore de jūbun* (lit., "[it's] enough with that") is an expression for "that's enough/that's good enough."

今日はHAPPY

Kyō wa Happy

松浦せいじ · Matsuura Seiji

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Title: 愛ちゃん から
Ai-chan Kara
(name-dim) from
From Ai-chan

1 **Envelope**: 田中君 へ
Tanaka-kun e
(name-fam.) to
To Tanaka-kun

- *-kun* is a more familiar/informal equivalent of *-san* ("Mr./Ms."), used mainly with male peers or subordinates—though in a corporate setting, superiors use it with subordinates of both sexes.

2 **Tanaka**: あっ! 愛ちゃん から だ!
A! Ai-chan kara da!
(interj.) (name dim.) from is
"Ooh! It's from Ai-chan!" (PL2)

3 **Co-worker**: じゃ、 お先に!!
Ja, o-saki ni.
(interj.) (hon.)-first/ahead
"Well, good night." (PL2)

- *o-saki ni* is short for *o-saki ni shitsurei shimasu*, lit. "I'm being rude by leaving before you." It is a standard way to say good-bye when leaving before others.

4 **Note**: この 残業 やっといて!
Kono zangyō yattoite!
this remaining work do-(request)
お願い! 愛。
Onegai! Ai.
please (name)
Please finish up this work! Ai. (PL2)

Document: 見積書
Mitsumori-sho
Estimate/Quote

Tanaka: くそーっ!
Kuso!
(expletive)
"Damn!" (PL1)

- *zangyō* (literally "remaining work") implies working late in order to finish a job that didn't get done during regular work hours. An element of urgency can usually be assumed, though not always.
- *yattoite* is a contraction of *yatte oite*, the *-te* form of *yaru* ("do") plus the *-te* form of *oku* ("set/leave/put in place). *Oku* after the *-te* form of a verb can mean to go ahead and do the action.
- *onegai* is from *negau*, "to request," and is often used as an equivalent of "please." In this use, the honorific prefix *o-* is obligatory; the PL3 form is *onegai shimasu*, so *onegai* by itself feels quite informal.
- *mitsumori* = "estimate/quote," and the suffix *-sho* means "document," so *mitsumori-sho* refers to a written estimate/quote/bid.

ポンポコ社長

Ponpoko Shachō

はしもといわお・Hashimoto Iwao

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Title: 義理 チョコ
Giri Choko
Duty Chocolate

- *giri* means "duty/obligation," and *choko* is short for *chokorēto*, the Japanese rendering of the English word "chocolate."

1

OL: ハイ、義理 チョコ。
Hai, giri choko.
here duty chocolate
"Here. It's duty chocolate." (PL2)

FX: ボイ
Poi
(effect of tossing the box)

2

FX: つるり
Tsururi
(effect of box slipping out of his hand)

FX: ゴト
Goto
Plop

Man: おっと
Otto
"Oops."

3

OL: あー!
Ā!
(interj.)
"Oh no!"

Arrow: 欠けた
Kaketa
Broken

- *kaketa* is the plain/abrupt past form of *kakeru* ("break/chip off").

4

OL 1: 義理 を 欠いた んです ってー。
Giri o kaita n desu ttē.
obligations (obj) broke/failed (explan.) (quote)
"They say he broke his obligations!" (PL2)

なさけない。
Nasakenai.
pathetic/disgraceful
"What a disgrace!"

OL 2: へー、男 のくせに ねー。
Hē, otoko no kuse ni nē.
(interj.) man in spite of being (colloq.)
"Really? He should be ashamed of himself!" (PL2)

もー 生きちゃあいけない わ ね。
Mō ikichā ikenai wa ne.
anymore can't go on living (emph) (colloq.)
"How can he go on living?" (PL2)

- *kaita* is the abrupt past form of *kaku* ("neglect/fail in"), so *giri o kaita* is the past form of *giri o kaku*, meaning to "fail in one's social duties/obligations." The humor is in the misunderstanding between *giri-choko ga kaketa* ("the duty chocolate broke"—as seen in the previous frames) and *giri o kaita*.
- 〜 *no kuse ni* means "in spite of being 〜," here essentially implying "he did such a despicable/outrageous thing in spite of being a man! He should be ashamed of himself!"
- *ikichā ikenai* is a colloquial contraction of *ikite wa ikenai*, ("can't go on living"), from *ikiru* ("live") and *ikenai* ("can't go," negative potential form of *iku*, "go").

ポンポコ社長

Ponpoko Shachō

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Title: 一石　二鳥
Isseki　*Nichō*
one stone　two birds
Two Birds with One Stone

1

OL: さー、いく　わ　よー!
Sā,　*iku*　*wa*　*yō!*
(interj.) will go　(fem.)　(emph.)
"OK, here goes!" (PL2)

Man 1: おっ!　豆まき　か。
O!　*Mame-maki*　*ka.*
(interj.) bean-scattering (?)
"Oh! It's *mame-maki*!" (PL2)

- *mame-maki* takes place on *Setsubun*, the last day of the year on the traditional Japanese solar calendar, around February 3. On this day, beans—usually soybeans—are scattered inside and outside the house to drive demons away. The same ritual is performed at many offices as well.

2

OL: おに　は　そとー。ふく　は　うちー。
Oni　*wa*　*sotō.*　*Fuku*　*wa*　*uchii.*
demons　as for　outside　fortune　as for　inside
"Demons ou-u-t! Good fortune i-in!"

Man 2: イテテ!
Itete!
"Ouch!"

Man 1: ハハハ!
Ha ha ha!

- *oni wa soto, fuku wa uchi* is the customary chant when scattering beans in *mame-maki*.
- *ite* (with the *te* repeated) is a variation of *itai* ("ouch").

3

Man 2: チョコ　ボール?
Choko　*bōru?*
"Choco-balls?"

4

OL: バレンタイン　と　兼ねてる　の　よ!
Barentain　*to*　*kanete-ru*　*no*　*yo!*
Valentine's　with　combined (explan.) (emph.)
"I'm combining with Valentine's." (PL2)

あ、　もち　義理　チョコ　だ　から!
A,　*mochi*　*giri*　*choko*　*da*　*kara!*
(interj.) of course　duty　chocolate　is　because
"Oh, of course, it's just duty chocolate." (PL2)

- *kanete-ru* is a contraction of *kanete iru* ("is combined with"), from *kaneru* ("combine with" or "double as").
- *mochi* is a slang abbreviation of *mochiron* ("of course").

やりくりカンパニー

Yarikuri Company

by はしもといわお • Hashimoto Iwao

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Title: 無心
Mushin
detachment/without mind
Without Mind

- in ordinary use, *mushin* (lit., "without mind/mindless") refers to "detachment," including the detachment of being completely absorbed in an activity to the point of being oblivious to other things; in Zen Buddhism, *mushin* is one of the goals of meditation—attaining a state of complete naturalness in which one is freed from the mind's usual habits of discriminative thinking.

1

Monk: カーッ
Kā!
"Kaa!"

Sound FX: ピシ
Pishi
Whack! (effect of "awakening stick" hitting trainee's shoulder)

- *kā* is one of several shouts customarily uttered when thrusting/swinging/striking at someone or something with a weapon or tool. Other common shouts are *ei!* and *yā!*
- in Zen Buddhism, a flat stick known as a *kyōsaku* or *keisaku* ("cautionary/awakening stick"), about four feet long and slightly wider at the tip, is used to help those performing *zazen* ("sitting meditation") stay alert and to keep them from nodding off.

2

Monk: 無心 になる のじゃ。
Mushin ni naru no ja.
without mind become (explan.)
"You must become without mind." (PL2)

Trainee: ハイ。
Hai.
yes/OK
"Yes sir." (PL3)

- *ni* marks the result of the verb *naru* ("become") so *ni naru* as a unit is equivalent to the English "become."
- *ja* is used typically by older males as a substitute for *da* ("is/are"), so *no ja* is equivalent to the explanatory *no da*.

3

Monk: ほー、 こいつ は 無心 になっとる なー。
Hō, koitsu wa mushin ni nattoru nā.
(interj.) this fellow/guy as for without mind has become (colloq.)
"Aha, this one has become without mind." (PL2)

- *hō* is an interjection showing interest/mild surprise, like "Really?/Well, well/Hmm."
- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow"), a rather rough way of referring to another person.
- *nattoru* is a contraction of *natte oru*, which is equivalent to *natte iru* ("has become"), from *naru* ("become"). Men in positions of authority/respect often use *oru* in place of *iru* for *-te iru* forms.
- the contraption on the wall is a *pachinko* ("pinball") machine.
- some Japanese corporations send their employees to a temple for a brief period of *zazen* training as part of their orientation when first joining the company or at various other transitional points in their careers. The trainees in this strip would appear to be of this kind, rather than men who expect to become monks.

やりくりカンパニー

Yarikuri Kanpanii

by はしもといわお • Hashimoto Iwao

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Title: インターネット
Intānetto
The Internet

1 **Yarikuri**: ちょっと　高かった　けど、うち　で　も
Chotto takakatta kedo, uchi de mo
a little was high/expensive but my house at too/also
インターネット　を　購入した　んだ。
Intānetto o kōnyū shita n da.
Internet (obj.) purchased (explan.)
"It was a bit expensive, but we bought [a computer to get on] the Internet at our house, too." (PL2)

Manager: ほー。
Hō.
(interj.)
"Well, well." (PL2)

- *takakatta* is the plain/abrupt past form of *takai* ("is high/expensive").
- *uchi* can simply be a generic term for "house," but in many contexts it specifically means "my/our house." *Uchi de* = "at our house," and *uchi de mo* = "at our house, too."
- *kōnyū shita* is the past form of *kōnyū suru* ("purchase"); *o* marks *Intānetto* as the direct object, so he literally says "[we] purchased an/the Internet."
- *hō* is an interjection showing interest/mild surprise, like "Really?/Well, well/Hmm."

2 **Yarikuri**: さて、これ　で　いろんな　ところ　と
Sate, kore de ironna tokoro to
(interj.) this with various/all kinds of places with
コンタクト できる　ぞ
kontakuto dekiru zo.
contact can do (emph.)
"Well then, now I can contact all kinds of places." (PL2)

- *sate* is frequently used to signal that the speaker is about to begin something.
- *kore de* is literally "with this," often meaning "now."
- *ironna* is a contraction of *iroiro na* ("various/diverse").
- *kontakuto* is from the English word "contact," and *kontakuto dekiru* is the potential ("can/be able to") form of *kontakuto suru* ("contact").
- *zo* is a rough, masculine particle for emphasis.

3 **Yarikuri**: まず、とりあえず…
Mazu toriaezu…
first for starters
"Let's see, for starters…"

- *toriaezu* introduces what will be done as an immediate measure pending further action, "for now/for starters/as a stopgap."

4 **Yarikuri**: いろんな　ところ　に　借金　の　申し込み　だ
ironna tokoro ni shakkin no mōshikomi da.
various/all kinds of places to loans for application is
"it's applications to all kinds of places for loans."
"I'll apply to all kinds of places for loans." (PL2)

- *shakkin* is written with kanji meaning "borrow" and "money" and is a noun for "borrowing money/taking out a loan" or for the resulting "loan/debt."
- *mōshikomi* is a noun form of the verb *mōshikomu* ("apply").

いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

The Over-Heated Bath

The family in this manga lives in a home with an old-fashioned tub. Though some Japanese baths today are filled from the start with hot water, the traditional method has been to fill the tub with cold water which then circulates through an attached heater until it reaches the right temperature. With older model heaters that lack thermostatic controls, it's not unusual for the water to become over-heated. Bathers first soap up and rinse off outside the tub and then get in to soak, so the tub itself is filled only once each night, with each member of the family using the same water in turn.

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1 **Mother**: あちち。 こら あかん。 わかし過ぎ や わ。
Achichi. Kora akan. Wakashi-sugi ya wa.
(exclam.) as for this won't do heated excessively is (fem. colloq.)
"Ouch! This won't do. It's too hot." (PL2-Kansai)

- *achi* (with the *chi* repeated) is a colloquial variation of *atsui* ("hot") used as an exclamation when one is burned/scalded.
- she is speaking in Kansai dialect. *Kora* = *kore wa* ("as for this"), and *akan* = *ikenai* ("[it] won't do"). *Ya* = *da* ("is/are"), so *wakashi-sugi ya* = "is overheated."
- *wakashi-sugi* is from *wakasu* ("boil/heat [water]"), and the suffix *-sugi* (from *sugiru*, "pass/surpass"), which implies that the action occurs "excessively."

2 **Mother**: そう やッ。 ウチの アホムスコ に 先に 入らして
Sō ya! Uchi no aho-musuko ni saki ni hairashite
that way is my/our dumb/idiot son to first make enter/take-and
湯加減 を ちょうど 良う したろ。
yukagen o chōdo yō shitaro.
hot water temperature (obj.) just/exactly good/fine shall make
"That's it! I'll make my good-for-nothing son get in first and make the water temperature just right."
(PL2-K)

Sound FX: ポン
Pon (effect of pounding fist into open palm upon being struck by a bright idea)

- *sō ya* = *sō da* (literally, "[it] is so").
- *saki ni* modifying a verb means "[do the action] first/before someone else."
- *hairashite* = *hairasete*, which is the *-te* form of the causative *hairaseru* ("make/let enter") from *hairu* ("enter," or in the case of a bath, "take"). The *ni* after *aho-musuko* marks who will be "caused/made" to do the action.
- *yu* = "hot water" and *kagen* = "extent/degree," so *yukagen* refers to the temperature of the heated bath water.
- *chōdo yō* = *chōdo yoku*, the adverb form of *chōdo ii* ("just right"). *Shitaro* = *shite yarō*, the volitional ("let's/I shall") form of *shite yaru*, from *suru* ("do/make").

3 **Mother**: 一平ー、 おフロ 先に 入りなはれー。
Ippei–, o-furo saki ni hairinahare–.
(name) (hon.)-bath first take
"Ippei, you take your bath first!" (PL2-3-K)

Ippei: あとで いい よ。 今、 勉強 にノッてる ところ なんだ。
Ato de ii yo. Ima, benkyō ni notte-ru tokoro na n da.
later with is good/OK (emph.) now study on am riding place (explan.)
"Later is OK. Just now I'm riding high on study."
"That's OK, I'll go later. I'm really getting into studying right now." (PL2)

- *hairinahare* is a dialect form that comes from *hairinasare*, in which *hairi-* is the stem form of *hairu* ("enter" or "take [a bath]") and *-nasare* is the plain/abrupt command form of the PL4 verb ending *-nasaru*. In spite of its honorific origins, the politeness level of *-nahare* is essentially the same as *-nasai*, the "standard Japanese" PL2-3 command form that derives from the same root.
- *～ de ii* (lit., "is good/OK with") is an expression meaning "～ is adequate/acceptable/OK."
- *～ ni notte (i)ru* is from *noru* ("ride") and implies "being carried along by [something]" in a positive/enjoyable sense → "riding high on ～/really getting into ～."
- *tokoro* literally refers to a "physical place/location," but used idiomatically after a verb it can mean "just now [did/am doing/will do the action]."

4 **Mother**: あかん。 もう のぼせた らし わ。 幻聴 が 聞こえる。
Akan. Mō noboseta rashi wa. Genchō ga kikoeru.
won't do already became overheated it seems (colloq.) hallucinatory sound(s) (subj.) can be heard
"Oh, no! I seem to have already gotten overheated. I hear hallucinatory sounds."
"Oh, no! The hot bath must've already gone to my head. I'm hearing things." (PL2-K)

- *noboseta* is the plain/abrupt past form of *noboseru*, which means "have the blood rush to one's head" or "feel dizzy/lightheaded." She is speaking of the feeling one gets from sitting too long in a hot bath—though in this case she apparently concludes she got it just from checking the bath.
- speakers in Kansai often shorten *rashii* to *rashi*. The word is used when making a conjecture based on something heard, seen, or read → "is apparently/seems to be that ～."

いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

1 **Father**: なんだ？ クジ なんか。
Nan da? Kuji nanka.
what is it? lots/straws something like
"What is it? [Doing] a thing like drawing straws."
"What're you drawing straws for?" (PL2)

- he speaks in inverted fragments. In full and in normal order, his sentence would be something like *Kuji nanka tsukutte, nan da?*

2 **Father**: うまそうな まんじゅうじゃないか。
Umasō-na manjū ja nai ka.
tasty-looking bean paste sweets is it not?
"Aren't these tasty looking *manjū*!" (PL2)

あっ、 さては こいつら。
A!, sate wa koitsu-ra.
(interj) [I] bet/daresay these/you guys
"Oh, you guys!" (PL2)

- *manjū* can range from a fist-sized bread-like bun with a small amount of *an* ("bean paste") in the middle, to much smaller confections that are mostly *an* with a very thin sweet-cake coating. *Ja nai ka*, literally a question, is actually more of an exclamation here.
- *sate wa* introduces a suspicion like saying "I bet/I daresay ～."
- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow/thing"), a rather rough way of referring to another person, and *-ra* makes nouns plural, so *koitsu-ra* = "these guys" → "you guys."

3 **Father**: 世帯主 の ワシ を のけ者 に して
Setai-nushi no washi o nokemono ni shite
head of household (=) I/me (obj.) excluded person to make-and
山分け しようとしても、そう は いかん。
yamawake shiyō to shite mo, sō wa ikan.
equal division even if try to do that way as for won't go
"Even if you try to exclude me, the master of the house, and to divide them equally [among only yourselves], it won't go that way."
"You may have thought you could leave me, the head of the household, out and divide them up among yourselves, but you're not going to get away with it." (PL2)

こりゃ うまい。
Korya umai.
as for this/these tasty/delicious
"They're really good." (PL2)

FX: モグモグ
Mogu mogu (effect of chewing)

- *shiyō to shite mo* is the verb *suru* ("do") with a conditional "even if" form of the ending *-yō to suru*, which gives the meaning "make an effort to [do the action]." *Ikan* is a contraction of *ikanai*, negative of *iku* ("go").

4 **Son**: 先月 の だ けど 大丈夫 だ ね。
Sengetsu no da kedo daijobu da ne.
last month 's are but OK/safe are (colloq.)
"They're from last month, but they seem to be safe, don't they?" (PL2)

Mother: クジ で 誰 が 毒見する か
Kuji de dare ga dokumi suru ka
straws with who (subj.) do poison taste (?)
決めんで すんだ わ。
kimende sunda wa.
without deciding ended (colloq.)
"We got by without having to draw straws over who would try them first." (PL2)

Father: ううう
Uuu (groan/moan)

- *kimende* is a contraction of *kimenaide*, negative *-te* form of *kimeru* ("decide"). *Sunda* is the past form of *sumu* ("end/be finished"); *-naide sumu* after a verb means "get by without [doing the action]."

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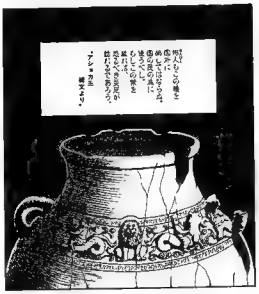
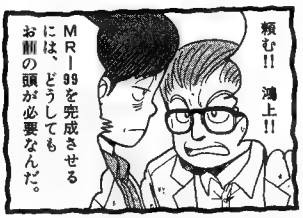
ゼロ ○ After Zero

by 岡崎次郎 / Okazaki Jirō

— The Devil's Seeds, Conclusion —

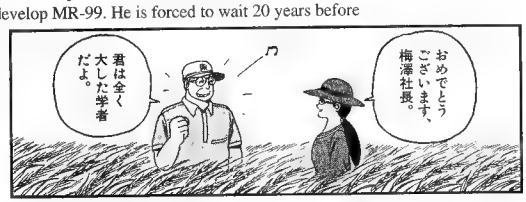


In 1973, archaeologists from K University unearth an urn from the tomb of King Ashoka. Inside are some ancient seeds which, according to legend, produce a robust grain that can grow in any soil. Inscribed on the urn, though, is a chilling warning from the king: "These seeds must not be permitted to leave our borders . . . If anyone violates this prohibition, a fearsome calamity shall befall the land."



Back at K University, two men take an interest in the seeds. One, Umezawa, is a greedy man with big ideas about cornering the world seed market. The other, Kōnoue, is a brilliant and idealistic biochemist with no interest in making money. Umezawa is anxious to leave K and develop the miracle seed—called MR-99—in the more profitable private sector. Wary of Umezawa's self-serving scheme, however, Kōnoue refuses to leave. It is a bitter break, and the vindictive Umezawa spreads rumors which cause Kōnoue to be expelled from the university.

Although he steals the research from K University, Umezawa finds that Kōnoue is the only person with the scientific know-how to develop MR-99. He is forced to wait 20 years before discovering a genius of Kōnoue's caliber: the mysterious Dr. Kamimura. With her help, the seed is developed to great success. All over the world, formerly barren land is producing ample fields of grain, and in three years' time Umezawa Chemical has captured 30 percent of the world wheat-seed market.



Experts worry about planting so much of the world's crops with just one variety of seed, but Kuze, an executive at Umezawa Chemical, has other fears. He's been investigating the ancient warning and has discovered that MR-99 was in fact the cause of several calamitous wars throughout history. Umezawa is unfazed, however, and is gloating to Dr. Kamimura about his triumph over Kōnoue when an aide bursts in with terrible news: crops in fields first planted with MR-99 three years ago in Thailand have withered and died.

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MR-99
MR-99に重大な疾病が発生し、各国で被害が出ている模様です。
2
スタッフをすぐに現地に派遣するんだ!!
私もすぐに行く!!
1
ナミビア-14日
これはいずれも3年前から栽培されている畑で起こり、それらの畑では、ほぼ全滅ということです。
3
メキシコ
4
イラン
5

1 **Umezawa**: スタッフ を すぐに 現地 に 派遣する んだ!!
Staffu o sugu ni genchi ni haken suru n da!!
staff (obj.) immediately the locale/spot to dispatch (explan.)
"Dispatch personnel to the site immediately!" (PL2)

私 も すぐに 行く!!
Watashi mo sugu ni iku!!
I also immediately will go
"I'll go right away, too!" (PL2)

- following a non-past verb with a sharply spoken *n da*—the explanatory form—can serve as an abrupt command.

2 **TV News**: MR–99 に 重大な 疾病 が 発生し、
Emu-āru kyūjūkyū ni jūdai na shippei ga hassei shi,
(plant variety) in/among serious/major disease (subj.) has appeared/broken out-and
各国 で 被害 が 出ている 模様 です。
kakkoku de higai ga dete iru moyō desu.
various countries in damage (subj.) is occurring appearance is
"A major outbreak of disease has occurred in MR-99 fields, and the damages are mounting in countries around the world." (PL3)

- *shippei* is a formal/technical word for "disease."
- *hassei shi* is the stem form of *hassei suru* ("[insects/disease/a natural calamity/etc.] appears/occurs/breaks out"); the stem is here being used as a continuing form: "breaks out, and . . ." The tense of verbs used as continuing forms is typically determined by the following or main clause, in this case making it "has broken out, and . . ."
- *dete iru* is from *deru* ("comes out/appears," or when speaking of damage, "occurs"); *higai ga dete iru* = "damage is occurring" or "damage has occurred."
- *moyō desu* at the end of a sentence literally means "it appears that [the described action is occurring/the described situation exists]"; the phrase is used frequently in newscasts when speaking of events that are still developing/unfolding.

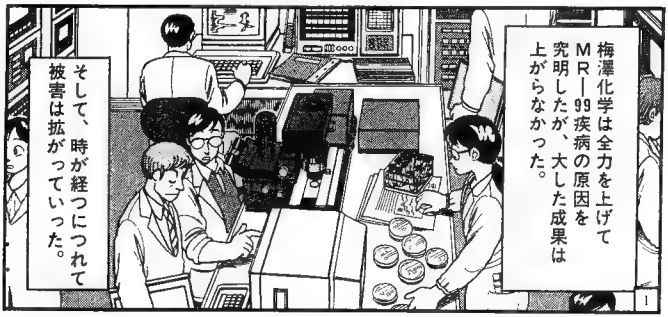
3 **On Screen**: ナミビア 14日
Namibia Jūyokka
Namibia, the 14th

TV News: これ は いずれも 3年前 から 栽培されている 畑 で 起こり、
Kore wa izure-mo sannen-mae kara saibai sarete iru hatake de okori.
this as for every case 3 yrs. ago from have been cultivated fields in occurred-and
それらの 畑 で は、 ほぼ 全滅 と いう こと です。
sore-ra no hatake de wa, hobo zenmetsu to iu koto desu.
those fields in as for virtually total destruction/loss (quote) say thing/situation is
"According to reports, this is happening only in fields that have been cultivated since three years ago, and in those fields the crops are virtually a total loss." (PL3)

- *izure-mo* = *dore-mo* = "any/all/every (one)."
- *saibai sarete iru* is from the verb *saibai suru* ("cultivate") → *saibai sareru* ("be cultivated") → *saibai sarete iru* ("is being cultivated" or "has been cultivated," depending on the context). *Sannen-mae kara saibai sarete iru* is a complete sentence ("[they] have been cultivated since 3 years ago") modifying *hatake* ("fields").
- *okori* is the stem form of *okoru* ("occur"), again being used as a continuing form.
- *-ra* is a suffix that makes nouns and pronouns referring to humans—and a few other special cases, of which this is one—into plurals: *sore* can be either "that" or "those," but *sore-ra* is unambiguously "those."
- *~ to iu koto desu* is a quotative expression often used when relaying information gained from another source.

4 **Narration**: メキシコ
Mekishiko
Mexico

5 **Narration**: イラン
Iran
Iran


梅澤化学は全力を上げてMR－99疾病の原因を究明したが、大した成果は上がらなかった。
そして、時が経つにつれて被害は拡がっていった。
1

もともと土地のやせた所ほど、多くのMR－99を導入していたので…
その被害は甚大です。
2

……

先月までの被害総額は3兆円に及んでいます。
MR-99
Mr.99 GO HOME
Japanese Murderer
No More MR-99
海外では、梅澤化学と共に日本政府の責任を問う声が、次第に高まっています。
3

連作障害ということは考えられないか!?
MR－99にも、土壌中にも外的な因子は全く見受けられない!!
4

1 **Narration**: 梅澤化学 は 全力 を あげて MR–99 疾病 の 原因 を 究明した が、
Umezawa Kagaku wa zenryoku o agete Emu-āru kyūjūkyū shippei no gen'in o kyūmei shita ga,
(co. name) as for full strength (obj.) raising/exerting (plant variety) disease of cause (obj.) investigated but

大した 成果 は 上がらなかった。
taishita seika wa agaranakatta.
notable fruits/findings as for did not arise

At Umezawa Chemical, they put every effort into investigating the cause of the MR-99 disease, but without any notable success. (PL2)

そして、時 が 経つ につれて、 被害 は 拡がっていった。
Soshite, toki ga tatsu ni tsurete, higai wa hirogatte itta.
and time (subj.) passes accompanying damage as for spread progressively

And as time passed, the damage continued to spread. (PL2)

- *zenryoku* is "one's full/complete strength" or "all one's might," and *zenroku o ageru* is an expression for "give it one's all/do one's utmost"; using the *-te* form makes it a modifier indicating the manner of the verb, *kyūmei shita* (past form of *kyūmei suru*, "investigate/study/look into").
- *taishita* = "considerable/of considerable merit"; when combined with a negative it often becomes "without particular/notable ～" or "no ～ to speak of." *Taishita seika wa agaranakatta* = "findings of considerable/notable value did not arise" → "without notable success."
- *hirogatte* is the *-te* form of *hirogaru* ("[something] spreads"), and *itta* is the past form of *iku* ("go"); *iku* after the *-te* form of a verb that represents a change or transformation implies that the change/transformation takes place progressively over a period of time.

2 **Reporter**: もともと 土地 の やせた 所 ほど、多くの MR–99 を 導入していた ので、
Moto-moto tochi no yaseta tokoro hodo, ōku no Emu-āru kyūjūkyū o dōnyū shite ita node,
originally soil (subj.) is poor place extent a lot of (plant variety) (obj.) had introduced/planted because/so

その 被害 は 甚大 です。
sono higai wa jindai desu.
of that damages as for serious are

"The poorer a place's soil to begin with, the more they had planted MR-99, so the damages were particularly severe." (PL3)

- *hodo* = "extent," so X *hodo* Y is literally "to the extent of X, Y," which is essentially the Japanese way of saying "the more X, the more Y." In this case, *moto-moto tochi no yaseta* is a complete thought/sentence ("To begin with, the soil was poor") modifying *tokoro* ("place"), so the effect of *hodo* is like "the more a place had poor soil to begin with, the more . . ."

3 **Reporter**: 先月 まで の 被害 総額 は 3兆円 に 及んでいます。
Sengetsu made no higai sōgaku wa sanchō-en ni oyonde imasu.
last month until of damages total figure as for 3 trillion yen to has reached

"The total damage figure through last month has reached ¥3 trillion." (PL3)

海外 で は、 梅澤化学 と共に 日本 政府 の 責任 を 問う 声 が、
Kaigai de wa, Umezawa Kagaku to tomo ni Nihon seifu no sekinin o tou koe ga,
overseas at as for (co. name) together with Japanese government of responsibility (obj.) question voices (subj.)

次第に 高まっています。
shidai ni takamatte imasu.
gradually are rising

"Overseas, voices demanding that not only Umezawa Chemical but the Japanese governement take responsibility are gradually rising."

"Overseas, a rising tide of public opinion is demanding that not only Umezawa Chemical but the Japanese government take responsibility." (PL3)

- *oyonde imasu* is the polite form of *oyonde iru*, from *oyobu* ("reach/extend/amount to"), and *takamatte imasu* is the polite form of *takamatte iru*, from *takamaru* ("rise/get higher").
- *sekinin o tou* (lit.. "question [someone's] responsibility") implies both assigning blame and demanding some effort to make things right. *Umezawa Kagaku to tomo ni Nihon seifu no sekinin o tou* is a complete sentence ("[they] demand that together with Umezawa Chemical, the Japanese government take responsibility") modifying *koe* ("voices").

4 **Staff**: 連作 障害 と いう こと は 考えられない か?!
Rensaku shōgai to iu koto wa kangaerarenai ka?!
repeated cultivation disability (quote) say thing as for cannot think (?)

"Could it be a problem brought on by repeatedly growing the same crops on the same land?" (PL2)

Staff 2: MR–99 に も、 土壌中 に も、 外的な 因子 は 全く 見受けられない!!
Emu-āru kyujūkyū ni mo, dojō-chū ni mo, gai-teki na inshi wa mattaku mi-ukerarenai!!
(plant variety) in also within soil in also external cause as for completely cannot be seen/observed

"No external cause can be observed in either the MR-99 plants or in the soil." (PL2)

- *kangaerarenai* is the negative form of *kangaerareru* ("can think"), the potential ("can/be able to") form of *kangaeru* ("think"), so ～ *wa kangaerarenai ka* literally asks "can we not think ～?" → "could it possibly be ～?"
- *mi-ukerarenai* is the negative form of *mi-ukerareru* ("can be seen/observed"), the potential form of *mi-ukeru* ("see/observe," usually used when examining something to gauge/evaluate/judge it).

つまり…
伝脱通りになった訳か…
1
保障問題のトラブルから梅澤化学のロス支社が農民グループの襲撃を受けました!!
2
また、国内では梅澤化学の株価が急落しています!!
梅澤死ね!!
農民の敵!!
ぶっ潰せ!!
3
やっちまえ!!
ばかやろ!!
責任とれ!!
4
くそ〜!!
5
社長、ECとアメリカはMR-99の購入を一切断わって来ました。
6
それから、厚生省が原因が分かるまで種子の輸出は禁止するようにと…
他の種子まで、返品が相次いでいますよ。
7
…ち…
ちくしょう…
8

1 **Kuze**: つまり、 / 伝説 通り になった 訳 か。
Tsumari, / densetsu -dōri ni natta wake ka.
in other words legend exactly as became situation (?)
"In other words, the legend has come true." (PL2)

- *natta* is the past form of *naru* ("become"); *ni* marks the result of the verb *naru* ("become") so *ni natta* as a unit is equivalent to English "became": *densetsu-dōri ni natta* = "became exactly as the legend [says]."

2 **Reporter**: 保障 問題 の トラブル から 梅澤化学 の ロス 支社 が
Hoshō mondai no toraburu kara Umezawa Kagaku no Rosu Shisha ga
guarantee problems of/with trouble due to (co. name) 's LA branch (subj.)
農民 グループ の 襲撃 を 受けました!!
nōmin gurūpu no shūgeki o ukemashita!!
farmer group of attack (obj.) received
"Due to problems associated with guarantees, the LA office of Umezawa Chemical has been attacked by a farm group." (PL2)

- *Rosu* is the katakana rendering of "Los" and commonly serves as the Japanese short name for "Los Angeles."

3 **Reporter**: また、 国内 で は、 梅澤化学 の 株価 が 急落しています。
Mata, kokunai de wa, Umezawa Kagaku no kabuka ga kyūraku shite imasu.
again/also within the country at as for (co. name) 's stock price (subj.) is rapidly falling
"Domestically, the price of Umezawa Chemical stock is in free-fall." (PL3)

Picketers: 梅澤 だ!! 農民 の 敵!! 引きずり出せ!!
Umezawa da!! Nōmin no teki!! Hikizuri-dase!!
(name) is farmers of enemy drag out
"It's Umezawa! Enemy of the farmer! Drag him out!" (PL2)

- *hikizuri-dase* is the abrupt command form of *hikizuri-dasu* ("drag out"), from *hikizuru* ("drag") and the suffix *-dasu*, which implies the action of the verb moves outward.

4 **Picketers**: やっちまえ!! ばか やろ!! 責任 とれ!!
Yatchimae!! Baka yaro!! Sekinin tore!!
do in/beat up idiot/fool guy responsibility take
"Get him! Sonnuvabitch! Take responsibility!" (PL1, 2)

- *yatchimae* is a contraction of *yatte shimae*, the *-te* form of *yaru* (informal word for "do") plus the abrupt command form of *shimau*. *Shimau* after the *-te* form of a verb can imply the action is done abruptly/summarily. *Yatchimau* is a slang expression for "do [someone] in/beat [someone] up."
- *tore* is the abrupt command form of *toru* ("take"); *sekinin (o) toru* = "take responsibility."

5 **Umezawa**: くそ〜!!
Kusō!!
(curse of chagrin)
"Arggh!" (PL1)

6 **Executive**: 社長、 EC と アメリカ は MR-99 の 購入 を -切 断わって 来ました。
Shachō, ii-shii to Amerika wa Emu-āru kyūjūkyū no kōnyū o issai kotowatte kimashita.
co. pres. EC and USA as for (plant variety) of purchase (obj.) entirely refused came
"Sir! The EC and US have refused any further purchases of MR-99!" (PL3)

Kuze: それから、 厚生省 が 原因 が 分かる まで 種子 の 輸出 は 禁止する ように と...
Sore-kara, Kōsei-shō ga gen'in ga wakaru made shushi no yushutsu wa kinshi suru yō ni to...
and/also Health&Welfare Min. (subj.) cause (subj.) know/find out until seeds of export as for prohibit (command)(quote)
"Also, the Health and Welfare Ministry has prohibited any further export of the seeds until the cause has been determined." (PL3 implied)

- *kotowatte* is the *-te* form of *kotowaru* ("refuse/decline"), and *kimashita* is the polite past form of *kuru* ("come"); *kuru* after the *-te* form of a verb often implies the action is directed at/toward the speaker or his group.
- *〜 yō ni* is often used to give commands with the feeling of "I want you to 〜." Something like *itte kimashita* ("said to us") is understood after the quotative *to*.

7 **Kuze**: 他の 種子 まで、 返品 が 相次いでいます よ。
Hoka no shushi made, henpin ga ai-tsuide imasu yo.
other seeds even returned product (subj.) are following one after the other (emph.)
"Returns are coming in one after the other, and they even include some of our other varieties of seeds." (PL3)

- *〜 made* most typically means "to/until/as far as 〜," but here it is essentially for emphasis, like "even 〜."
- *ai-tsuide imasu* is the polite form of *ai-tsuide iru*, from *ai-tsugu* ("occur successively/come one after another").

8 **Umezawa**: ち、 ちくしょう!
Chi- chikushō!
(stammer) (curse of chagrin)
"D- damn!" (PL1)

社長、これだったんですよ。伝説が警告していたのは…
1
何人も、この種を国外に出してはならぬ。
2
栽培して3年に達したMR－99の畑は、ことごとく全滅しています。
3
たぶん、何かの時限装置が働いて、そうなるのでしょう。
悪魔の種子は秘密にされましたが、それでもこっそり国外に持ち出されたのでしょう。
そして、種子を手に入れた国は作物の生産量が劇的に上がります。
4
それにともなって人口も増えたでしょう。
どの農家もその種子に変えさらに生産量が上がる。
そこに3年目の時限装置が働きます。
5
最初に栽培を始めた畑が全滅し、4年目にはほとんどの畑がダメになるのです。
一転して、飢えに見舞われた国はどうするのでしょうか??
6

1 **Kuze**: 社長、これだったんです よ、 伝説 が 警告していた の は。
Shachō, kore datta n desu yo, densetsu ga keikoku shite ita no wa.
co. pres. this was (explan.) (emph.) legend (subj.) was warning (nom.) as for
"Sir, it was this. This is what the legend was warning about." (PL3)

- *no* is a nominalizer that turns the complete sentence *densetsu ga keikoku shite ita* ("the legend was warning [about it]") into a noun, and *wa* marks that noun as the topic of the sentence. The order of the clauses is inverted; normal order would be *densetsu ga keikoku shite ita no wa kore datta n desu yo.*

2 **Kuze**: 何人も この 種 を 国外 に 出してはならぬ。
Nanpito mo kono tane o kokugai ni dashite wa naranu.
everyone/no one this/these seeds (obj.) outside of the country to must not take/let out
"No one must take these seeds outside the country."
"These seeds must not be permitted to leave our borders."

- *nanpito* is a literary/archaic equivalent for *dare* ("who"); *nanpito mo* in an affirmative sentence means "everyone," and in a negative sentence, "not anyone/no one." He is quoting from the inscription seen in part 1 (*Mangajin* No. 61).
- *naranu* = *naranai*, so *dashite wa naranu* = *dashite wa naranai*, a "must not" form of *dasu* ("take/let/put out").

3 **Kuze**: 栽培して 3年 に 達した MR–99 の 畑 は、ことごとく 全滅しています。
Saibai shite sannen ni tasshita Emu-āru kyūjūkyū no hatake wa, kotogotoku zenmetsu shite imasu.
cultivate-and 3 years to have reached (plant variety) of fields as for one and all have been totally destroyed/lost
"Every MR-99 field that has been cultivated for three years is a total loss." (PL3)

Shachō: たぶん、何かの 時限 装置 が 働いて そう なる の でしょう。
Tabun, nanika no jigen sōchi ga hataraite sō naru no deshō.
probably some sort of timing device (subj.) functions/activates-and that way becomes (explan.) probably
"Probably it's that some kind of timing device functions and it becomes that way."
"It must be a function of some kind of biological time bomb." (PL3)

- *saibai shite sannen ni tasshita* is a complete sentence ("being cultivated, they have reached 3 years") modifying *MR-99 no hatake* ("MR-99 fields").
- *hataraite* is the *-te* form of the verb *hataraku*, which for humans means "work" but for machines and biological effects is often more like "function/operate/come into play."

4 **Kuze**: 悪魔 の 種子 は 秘密にされました が、
Akuma no Shushi wa himitsu ni saremashita ga,
devil 's seeds as for were kept secret but
それでも こっそり 国外 に 持ち出された の でしょう。
sore-demo kossori kokugai ni mochi-dasareta no deshō.
even then secretly outside the country to were taken out (explan.) probably
"The Devil's Seeds were kept a secret, but they were nevertheless probably smuggled out of the country." (PL3)

そして、種子 を 手に入れた 国 は 作物 の 生産量 が 劇的に 上がります。
Soshite, shushi o te ni ireta kuni wa sakumotsu no seisan-ryo ga geki-teki ni agarimasu.
and seeds (obj.) acquired countries as for crops of yields (subj.) dramatically rise
"And in the countries that acquired the seeds, crop yields would rise dramatically." (PL3)

それ にともなって 人口 も 増えた でしょう。
Sore ni tomonatte jinkō mo fueta deshō.
that accompanying population also increased probably
"In conjunction with this, the population would grow as well." (PL3)

どの農家も その 種子 に 変え、 さらに 生産量 が 上がる。
Dono nōka mo sono shushi ni kae, sara-ni seisan-ryō ga agaru.
every farmer those seeds to change-and even more yields (subj.) rises
"Every farmer would switch to those seeds, and yields would go up even more." (PL3)

- *saremashita* is the polite past form of *sareru*, the passive form of *suru* ("do"); *himitsu ni suru* = "make [something] a secret," so *himitsu ni sareru* = "[something] is made/kept a secret."
- *shushi o te ni ireta* is a complete sentence ("[they] acquired the seeds") modifying *kuni* ("countries").
- *tomonatte* is the *-te* form of *tomonau* ("accompany"); ～ *ni tomonatte* = "accompanying/in conjunction with ～."
- *dono* ～ = "which ～," but *dono* ～ *mo* = "every ～."
- *kae* is the stem form of *kaeru* ("change/switch [to]"); the stem is being used as a continuing form: "change and . . ."

5 **Kuze**: そこ に 3年目 の 時限 装置 が 働きます。
Soko ni sannen-me no jigen sōchi ga hatarakimasu.
that place/point at 3rd year of timing device (subj.) functions/activates
"At that point, the 3rd-year time bomb goes off." (PL3)

最初に 栽培 を 始めた 畑 が 全滅し、
Saisho ni saibai o hajimeta hatake ga zenmetsu shi,
first cultivation (obj.) began fields (subj.) are totally destroyed-and
4年目 に は ほとんどの 畑 が ダメ になる のです。
yonen-me ni wa hotondo no hatake ga dame ni naru no desu.
4th year in as for almost all fields (subj.) no good become (explan.)
"The fields where the seeds were first cultivated are totally lost, and in the fourth year virtually all of the fields are ruined." (PL3)

(continued on next page)

悪魔の種子は秘密裡に
持ち込まれたでしょうから、
隠された特性のことも
よく分からなかったはずです。
ですから、彼らはこれを
悪魔の種子をよこした国の
陰謀だと思うでしょう。そして
その国に攻撃を仕かけるのです。
1

飢えが彼らを
かりたてるでしょう!!
その国の作物を
奪う為に…!!
そして復讐の為に!!
2

……

久世さんの
おっしゃる通り
だと思います。
3

神村博士…
4

これが
悪魔の種子の
正体です。
5

5 *(continued from previous page)*

- the suffix *-me* indicates places in a sequence, "first/second/third/etc.," so *sannen-me* is "the third year."
- *saisho ni saibai o hajimeta* is a complete sentence ("[they] began cultivating [them] first") modifying *hatake*.
- *zenmetsu shi* is the stem form of *zenmetsu suru* ("be completely lost/destroyed"), again used as a continuing form.

6 **Kuze**: 一転して、 飢え に 見舞われた 国 は どう する の でしょう か?
Itten shite, ue ni mimawareta kuni wa dō suru no deshō ka?
making complete/sudden change starvation by visited countries as for how/what do (explan.) I wonder (?)
"As for the countries that, in a complete turnabout, are visited by starvation, what will they do, I wonder?"
"In a complete turnabout, the countries are visited by starvation. Now what do you suppose they'll do?" (PL3)

- *itten shite* is the *-te* form of *itten suru* ("turn around" or "suddenly/completely change"), *ue* is the noun form of *ueru* ("starve"), and *mimawareta* is the past form of *mimawareru* ("be visited," passive form of *mimau*, "visit"). *Itten shite ue ni mimawareta* is a complete sentence ("in a complete turnabout, they are visited by starvation") modifying *kuni*.

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1 **Kuze**: 悪魔 の 種子 は 秘密裡に 持ち込まれた でしょう から、
Akuma no Shushi wa himitsuri ni mochi-komareta deshō kara,
devil 's seeds as for secretly were brought in probably because/so
隠された 特性 のこと も よく 分からなかった はず です。
kakusareta tokusei no koto mo yoku wakaranakatta hazu desu.
hidden properties about (emph.) well didn't understand expectation is
"The Devil's Seeds were no doubt imported in secret, so I imagine the people didn't know much about their special hidden properties." (PL3)
ですから、彼ら は これ を 悪魔 の 種子 を よこした 国 の 陰謀
Desu kara, kare-ra wa kore o Akuma no Shushi o yokoshita kuni no inbō
because is so they as for this (obj.) devil 's seeds (obj.) sent/delivered country 's plot/consipiracy
だ と 思う でしょう。
da to omou deshō.
is (quote) think probably
"Because of this, they would probably think it was a plot deliberately perpetrated on them by the country from which the seeds came." (PL3)
そして その 国 に 攻撃 を 仕かける のです。
Soshite sono kuni ni kōgeki o shi-kakeru no desu.
and that country to/against attack (obj.) start/launch (explan.)
"And so they launched an attack on that country." (PL3)

- *himitsuri ni = himitsu ni* = "in secrecy/secretly."
- *mochi-komareta* is the past form of *mochi-komareru* ("is brought in"), passive form of *mochi-komu* ("bring in").
- *hazu* is a noun referring to what the speaker views as "normal expectations"—the way something should/ought to be, or, when speculating about a past event as in the case, the way something must have been; *hazu da/desu* after a past verb means the speaker thinks that action occurred.
- *akuma no shushi o yokoshita* is a complete sentence ("[they] sent/delivered the Devil's Seeds") modifying *kuni*.

2 **Kuze**: 飢え が 彼ら を かりたてる でしょう!!
Ue ga kare-ra o kari-tateru deshō!!
starvation (subj.) they/them (obj.) will spur/incite probably
"Their hunger would spur them on!" (PL3)
その 国 の 作物 を 奪う 為 に!! そして 復讐 の 為 に!!
Sono kuni no sakumotsu o ubau tame ni!! Soshite fukushū no tame ni!!
that country 's crops (obj.) steal purpose for and revenge of purpose for
"To steal that country's crops—and for revenge!" (PL2)

- *tame ni* after a verb means "for the purpose of [doing]/in order to [do]"; the equivalent for after a noun is *no tame ni*, meaning "for the purpose of/for the sake of [the thing]" or just "for [the thing]."

3 **Kamimura**: 久世さん の おっしゃる 通り だ と 思います。
Kuze-san no ossharu tōri da to omoimasu.
(name-hon.) (subj.) say exactly as is (quote) think
"I think it's exactly as Mr. Kuze says." (PL4)

- *tōri* is a word that follows a verb or a complete sentence to mean "exactly in accordance with [the described action]." It's functionally a noun, so a preceding sentence follows the rules of modifying sentences—with the subject often marked by *no* instead of ga: *Kuze-san no ossharu tōri* = "exactly as Mr. Kuze says."

4 **Kuze**: 神村 博士。
Kamimura Hakase.
(name) Dr.
"Dr. Kamimura." (PL3)

5 **Kamimura**: これ が 悪魔 の 種子 の 正体 です。
Kore ga Akuma no Shushi no shōtai desu.
this (subj.) devil 's seeds of true identity/nature is
"This is the true nature of the Devil's Seeds." (PL3)

あ、あんたは!!
やっぱり全部
知ってたのか!?
ええ…
1
なんだと!?
2
社長、これで
この会社も
おしまいですね。
3
お…お前は
…一体!?
どういうつもりなんだ!?
4
社長…
何故、私のような
者が、MR-99を
再生出来たのか…
5
不思議に思い
ませんでしたか??
なにい!?
6
鴻上は
私の父です。
7

1 **Kuze**: あ、 あんた は やっぱり 全部 知ってた のか?!
A- anta wa yappari zenbu shitte-ta no ka?!
(stammer) you as for after all entirety knew (explan.-?)
"S- so you knew all about it after all?!" (PL2)

Kamimura: ええ。
E.
"Yes." (PL3)

- *shitte-ta* is a contraction of *shitte ita*, past form of *shitte iru* ("know"), from *shiru* ("come to know").
- asking a question with *no ka* is masculine, and can sound very abrupt/rough. It asks for an explanation, literally like saying "is it that ~?"

2 **Umezawa**: なん だ と?!
Nan da to?!
what is (quote)
"What?!" (PL2)

- *nan da to* is a very rough way of challenging/questioning what has just been said, or of expressing outrage at it.

3 **Kamimura**: 社長、 これで この 会社 も おしまい です ね。
Shachō, kore de kono kaisha mo oshimai desu ne.
co. president with this/now this company too/also finished is (colloq.)
"Sir, with this, this company will be finished, won't it."
"I'm afraid this company is finished, sir." (PL3)

- *kore de* means "with this" in the sense of "by this means" or "now that this has occurred."

4 **Umezawa**: お、 お前 は . . . 一体 / どういう つもり なんだ?!
O- omae wa, ittai / dō iu tsumori na n da?!
(stammer) you as for (emph.) what kind of intention (explan.)
"Y- you! . . . Just what is your intention?"
"Y- you! . . . Just what kind of game are you playing here?!" (PL2)

- *ittai* is an emphasizer for question words, so it can be like "[What] in the world?/[How] on earth?/[Where] the blazes" or "just [what kind of ~]?"

5 **Kamimura**: 社長。何故、 私 のような 者 が、 MR 99 を 再生出来た のか
Shachō. Naze, watashi no yō na mono ga Emu-āru kyūjūkyū o saisei dekita no ka
co. pres. why I/me like person (subj.) (plant variety) (obj.) was able to regenerate (explan.-?)
不思議に 思いませんでした か?
fushigi ni omoimasen deshita ka?
mysterious/odd did not think (?)
"Sir, didn't you think it mysterious why a person like me could regenerate MR-99?"
"Sir, didn't it ever seem odd to you that someone like me was able to regenerate MR-99?" (PL3)

- *no yō na* after a noun essentially corresponds to "~-like" in English, and *mono* written with this kanji means "person," so *watashi no yō na mono* = "a me-like person" → "a person like me."
- *saisei dekita* is the past form of *saisei dekiru* ("can resuscitate/regenerate"), the potential ("can/be able to") form of *saisei suru* ("resuscitate/regenerate"). For *suru* verbs, changing *suru* to *dekiru* makes the potential form.
- *omoimasen* is the polite negative form of *omou* ("think"); *omoimasen deshita ka* asks the negative question "didn't you think ~?" so *fushigi ni omoimasen deshita ka* = "didn't you think it mysterious/odd?" *Naze, watashi no yō na mono ga Emu-āru kyūjūkyū o saisei dekita no ka* is a complete embedded question ("Why was a person like me able to regenerate MR-99?"), which in combination of *fushigi ni omoimasen deshita ka* becomes an indirect question: "Didn't you think it mysterious/odd why . . .?"

6 **Umezawa**: なにい?!
Nanii?!
"What?!" (PL2)

7 **Kamimura**: 鴻上 は 私の 父 です。
Kōnoue wa watashi no chichi desu.
(name) as for my father is
"Kōnoue is my father." (PL3)

- *chichi* is the proper way to refer to one's own father when speaking to someone outside the family. It's never used to refer to another person's father, and it's never used within the family (*otōsan* is used in both cases).

父は、あなたが研究の一切を奪って大学を去る時も、何も言わなかったのに…
あなたときたら…父がK大にいられなくなるように画策した!!
1
かわいそうな父は…それでもあなたを許そうとした。…だけど、私は決して許せなかったわ!! 父からMR－99のノウハウを聞き出して、ここにやって来たのよ!!
2
ウウウ…
3
これで目的のひとつは達成したわ…
あなたへの復讐はね。
4

1 **Kamimura**: 父　は、あなた が　研究　の 一切　を 奪って　大学　を 去る 時 も、
Chichi wa, anata ga kenkyū no issai o ubatte daigaku o saru toki mo,
father as for you (subj.) research of entirety (obj.) stole-and university (obj.) left time even
何も　言わなかった のに、あなた ときたら、 父　が K大 にいられなくなるように 画策した。
nani-mo iwanakatta noni, anata to kitara, chichi ga Kē-dai ni irarenaku naru yō ni kakusaku shita.
[not] anything didn't say even though you when it comes to father (subj.) K Univ. at so that could not stay schemed
"Even when you stole all of his research and left the university, my father said nothing, but you! You schemed to make it impossible for him to stay at K University." (PL2)

- *ubatte* is the *-te* form of *ubau* ("steal"); the *-te* form here is like "and": "steal/stole and . . ."
- *kenkyū no issai o ubatte daigaku o saru* is a complete sentence ("[you] stole all his research and left the university") modifying *toki* ("time") → "the time when you stole all his research and left the university."
- *nani-mo* works together with a negative later in the sentence to mean "not anything/nothing": *iwanakatta* is the past form of *iwanai* ("not say"), which is the negative of *iu* ("say"), so *nani-mo iwanakatta* = "didn't say anything."
- quotative *to* plus *kitara* (a conditional "if/when" form of *kuru*, "come") makes an expression very much like the English "when it comes to ~." It often carries a tone of exasperation or disdain.
- *irarenaku* is the adverb form of *irarenai*, negative of *irareru* ("can be/stay in a place"), from *iru* ("be/stay in a place"); *naru* = "become," so *irarenaku naru* = "become unable to stay."
- *yō ni* after a verb can mean "so that [the action takes place]": *irarenaku naru yō ni* = "so that he became unable to stay."

2 **Kamimura**: かわいそうな 父　は、それでも あなた を　許そうとした。
Kawaisō na chichi wa, sore demo anata o yurusō to shita.
pitiable/poor father as for even so you (obj.) tried/intended to forgive
"Even so, my poor father wanted to forgive you." (PL2)

だけど　私　は　決して 許せなかった わ!!
Dakedo watashi wa kesshite yurusenakatta wa!!
but I/me as for by no means couldn't forgive (fem.)
"But I could never forgive you!" (PL2)

父　から　MR–99　の ノウハウ を　聞き出して、　ここ　にやって来た の　よ!!
Chichi kara Emu-āru kyūjūkyū no nouhau o kiki-dashite, koko ni yatte kita no yo!!
father from (plant variety) of know-how (obj.) found out/learned-and here/this place to came (explan.) (emph.)
"I extracted the know-how for regenerating MR-99 from my father, and then came here." (PL2)

- *kawaisō* ("pitiable/wretched/miserable") is a descriptive noun that can refer either to the feelings of pity a person has or to the situation/circumstance/person/thing that brings about those feelings of pity.
- *yurusō to shita* is the past form of *yurusō to suru*, where *yurusō* comes from *yurusu* ("forgive"). A verb ending in *-ō/-yō to suru* gives the meaning "make an effort/try to [do the action]."
- *yurusenakatta* is the past form of *yurusenai*, negative of *yuruseru* ("can forgive"), from *yurusu*.
- *kiki-dashte* is the *-te* form of *kiki-dasu*, from *kiku* ("hear/listen to") and *-dasu* ("take out/extract"). *Kiki-dasu* usually implies a special effort to get some specific information from someone—including, but not necessarily, through coercion.
- *yatte kita* is the plain/abrupt past form of *yatte kuru*, where *kuru* = "come": *yatte kuru* typically implies coming over considerable distance or through special effort/circumstances.

3 **Umezawa**: ウウウ
U u u
"Ohh-h-h-h." (groan)

4 **Kamimura**: これで　目的　の ひとつ は　達成した　わ。
Kore de mokuteki no hitotsu wa tassei shita wa.
with this/now aims of one as for attained/achieved (fem.)
"I've now achieved one of my aims." (PL2)

あなた へ　の　復讐　は　ね。
Anata e no fukushū wa ne.
you to/against that is revenge as for (colloq.)
"Revenge against you." (PL2)

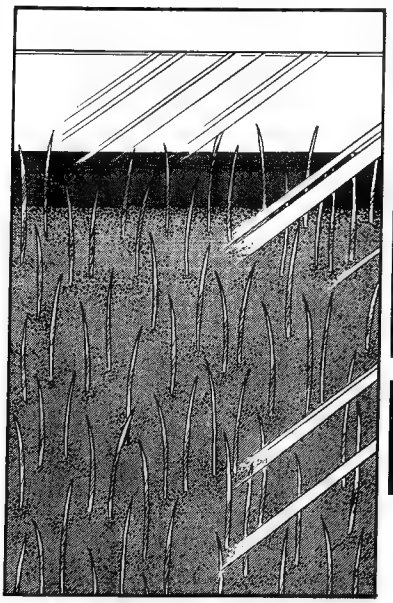
- *e* typically marks the destination of a movement, but here it marks the target of *fukushū* ("revenge"). *Anata no fukushū* would be "your revenge," but *anata e no fukushū* is "revenge against you."

神村博士!!
1

あんたという人は…
自分の復讐の為だけに
こんなにも恐ろしいことを
やったのか!!
2

ええ…今までの被害は
全て私の責任です。
世界の人々への賠償は
これまで会社がもうけた
分を、吐き出してもらう
ことになりますわ。
3

久世さん。
面白いものを
お見せ
しましょう。
4



これはＭＲ－99が
全滅した農地から
持って来た土です。
5

あっ!!
6

1 **Kuze**: 神村　博士!!
Kamimura Hakase!!
(name) Dr.
"Dr. Kamimura!" (PL3)

2 **Kuze**: あんた と　いう　人　は　自分の　復讐　の　為　だけに
Anta to iu hito wa jibun no fukushū no tame dake ni
you (quote) say/called person as for ones' own revenge of purpose only for
こんなに　も　恐ろしい　こと　を　やった　のか?!
konna-ni mo osoroshii koto o yatta no ka?!
this much (emph.) frightful thing (obj.) did (explan.-?)
"Did you do this dreadful thing merely for your own revenge?" (PL2)

- *anta* is a more casual/informal *anata* ("you"), so *anta to iu hito* is literally "a person called you"—an expression for "you" that's generally used when the speaker is aggravated/perturbed with his listener.
- *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context. Adding *no* makes it possessive: "my/his/your/their (own) ～."

3 **Kamimura**: ええ、今　まで　の　被害　は　全て　私の　責任　です。
E, ima made no higai wa subete watashi no sekinin desu.
yes now until that is damage as for all my responsibility is
"That's right. I am responsible for all the damages seen so far." (PL3)
世界　の　人々　へ　の　賠償　は　これまで　会社　が　もうけた　分　を
Sekai no hitobito e no baishō wa kore made kaisha ga mōketa bun o
the world of the people to that is/are reparations as for until now company (subj.) made a profit portion/amount (obj.)
吐き出してもらう　こと　になります わ。
haki-dashite morau koto ni narimasu wa.
will have spit out thing/situation will become (fem.)
"As for [making] reparations to the people of the world, it will become the situation that I will have [the company] spit out the portion that is the profit the company made until now."
"To make reparations to the people of the world, I'll be asking this company to give up the profits it has taken in." (PL3)

- *e* is again being used to indicate the target of an action—here the action implicit in the word *baishō* ("reparations").
- *kore made kaisha ga mōketa* is a complete sentence ("the company made a profit until now") modifying *bun* ("share/portion/part," here referring to a portion of money): "the portion of money the company made as profit until now."
- *haki-dashite* is the *-te* form of *haki-dasu* ("spit out/disgorge"), and *morau* after the *-te* form of a verb implies the speaker will have the listener or someone else do the action.
- *koto* is literally "thing," but here it has the more abstract sense of "situation." *Koto ni narimasu* is the polite form of *koto ni naru* (literally, "the situation becomes/will become ～") which basically implies "that's what's going to happen."

4 **Kamimura**: 久世さん。　面白い　もの　を　お見せしましょう。
Kuze-san. Omoshiroi mono o o-mise shimashō.
(name-hon.) interesting thing (obj.) (hon.)-shall show
"Mr. Kuze, let me show you something interesting." (PL4)

- *o-mise shimashō* is the polite volitional ("let's/I shall") form of *o-mise suru*, a PL4 humble equivalent of *miseru* ("show") → "I shall show ～" → "let me show ～." A humble verb shows respect for the listener or the person being discussed by humbling the person doing the action—in this case, the speaker.

5 **Kamimura**: これ　は　MR–99　が　全滅した　農地　から 持って来た　土　です。
Kore wa Emu-āru kyūjūkyū ga zenmetsu shita nōchi kara motte kita tsuchi desu.
this as for (plant variety) (subj.) was completely lost farmland from brought soil is
"This is soil that I brought here from a field where the MR-99 plants were totally lost." (PL3)

- *MR-99 ga zenmetsu shita* is a complete sentence ("the MR-99 was completely destroyed") modifying *nōchi* ("farmland").
- *motte* is the *-te* form of *motsu* ("hold") and *kita* is the plain/abrupt past form of *kuru* ("come"), so *motte kita* = "brought." *MR-99 ga zenmetsu shita nōchi kara motte kita* is a complete sentence ("[I] brought [it] from farmland where the MR-99 was completely destroyed") modifying *tsuchi* ("dirt/soil").

6 **Kuze**: あっ!!
A!!
(exclam.)
"Great Scott!" (PL2)

こ…これは…
MR－99の
芽じゃない!!
1
ただの小麦ですよ。
2
MR－99の根粒細菌は、
年ごとに土壌の窒素化合物を
増やしていきます。
ほら、
れんげ
畑と
同じ
原理
でね…
そして、3年経った頃には
どんな作物でも育つほどに
土地を肥沃にしているのです。
3
MR－99自身は
ある程度、窒素濃度が
高くなると、
生きていけないのです。
4
やせた土壌を変化させ
肥沃な大地に戻す…
これが悪魔の種子の
本来の役目だったのです。
5
気がつかなかった…
このことを知っていれば
いつまでも豊かな
作物に恵まれるはずだ。
逆に知らなければ、
畑を荒れたままに
放置したことだろう。
6

1 **Kuze**: こ、 これ は、 MR–99 の 芽 じゃない!!
Ko- kore wa, Emu-āru kyūjūkyū no me ja nai!!
(stammer) these as for (plant variety) of sprouts are not
"Th- these aren't MR-99 sprouts!" (PL2)

2 **Kamimura**: ただの 小麦 です よ。
Tada no komugi desu yo.
plain wheat is (emph.)
"They're just plain wheat." (PL3)

3 **Kamimura**: MR–99 の 根粒 細菌 は、 年ごとに 土壌 の 窒素 化合物 を 増やしていきます。
Emu-āru kyūjūkyū no konryū saikin wa, toshi-goto ni dojō no chisso kagōbutsu o fuyashite ikimasu.
(plant variety) of root nodule bacteria as for year by year soil of/in nitrogen compounds (obj.) increase progressively
"MR-99's [nitrogen fixing] root nodule bateria increase the nitrogen compounds in the soil year by year." (PL3)

ほら、 れんげ畑 と同じ 原理 で ね。
Hora, renge-batake to onaji genri de ne.
(interj.) milk vetch fields same as principle by (colloq.)
"You know, by the same principle as milk vetch fields." (PL2)

そして、 3年 経った 頃 には どんな 作物 でも 育つ ほど に
Soshite, sannen tatta koro ni wa donna sakumotsu demo sodatsu hodo ni
and 3 years passed approx. time by what kind of crop even if it is will grow extent to
土地 を 肥沃 に している のです。
tochi o hiyoku ni shite iru no desu.
land/soil (obj.) fertile to have made (explan.)
"And by the time 3 years have passed, they have made the land fertile enough that any crop will grow there." (PL3)

- *fuyashite* is the *-te* form of *fuyasu* ("increase/augment"), and *ikimasu* is the polite form of *iku* ("go"), which after the *-te* form of a verb that represents a change or transformation implies that the change/transformation takes place progressively over a period of time.
- *hora* is often used to call a person's attention to something, like "here/look/see/watch"; when calling attention to something not directly observable it can be like "you know."
- *onaji* means "the same" and the preceding *to* marks the object of comparison.
- *donna ~ demo* is an expression for "no matter what kind of ~ it is" → "any kind of ~."
- *hiyoku ni shite iru* is from *hiyoku ni suru* ("make fertile/productive").

4 **Kamimura**: MR–99 自身 は ある程度 窒素 濃度 が 高くなると、 生きていけない のです。
Emu-āru kyūjūkyū jishin wa aru teido chisso nōdo ga takaku naru to ikite ikenai no desu.
(plant variety) itself as for a certain degree nitrogen concentration (subj.) when becomes high can't go on living (explan.)
"MR-99 itself can't survive once the concentration of nitrogen reaches a certain level." (PL3)

- *takaku* is the adverb form of the adjective *takai* ("high"), so *takaku naru* = "become high," and *aru teido takaku naru* = "become high to a certain degree" → "reach a certain level." *To* after a plain verb can make a conditional "if/when" meaning.
- *ikite* is the *-te* form of *ikiru* ("live"), and *ikenai* is the negative form of *ikeru* ("can go"), from *iku* ("go"); a form of *iku* after the *-te* form of a verb often implies the action will proceed into the future, so *ikite iku* = "go on living," and *ikite ikenai* = "can't go on living/can't survive."

5 **Kamimura**: やせた 土壌 を 変化させ、 肥沃な 大地 に 戻す。
Yaseta dojō o henka sase, hiyoku na daichi ni modosu.
poor/infertile soil (obj.) causes to change-and fertile earth to returns
"To alter soil depleted of nutrients and make it fertile earth again." (PL2)

これ が 悪魔 の 種子 の 本来の 役目 だった のです。
Kore ga Akuma no Shushi no honrai no yakume datta no desu.
this (subj.) devil 's seeds of original role was (explan.)
"This was the original role of the Devil's Seeds." (PL3)

- *henka sase* is the stem form of *henka saseru* ("cause [something] to change" → "change [something]").
- *modosu* = "return [something]," often implying "return [something] to its former state" → "make it ~ again."

6 **Kuze**: 気がつかなかった。
Ki ga tsukanakatta.
didn't realize
"I never realized." (PL2)

この こと を 知っていれば、 いつまでも 豊かな 作物 に 恵まれる はず だ。
Kono koto o shitte ireba, itsu made mo yutaka na sakumotsu ni megumareru hazu da.
this thing/fact (subj.) if know forever bountiful crops by will be blessed expectation is
"If you know this, you will be blessed with bountiful harvests forever." (PL2)

逆に 知らなければ、 畑 を 荒れた まま に 放置した こと だろう。
Gyaku ni shiranakereba, hatake o areta mama ni hōchi shita koto darō.
on the other hand if don't know fields (obj.) ruined unchanged state in abandoned thing/situation is probably
"On the other hand, if you didn't know it, you'd probably abandon the ruined fields as they were." (PL2)

(continued on next page)

神村博士…
ＭＲ－99の種子と
ノウハウは、
公にするんですね。
1
もちろん。
すでに各国の研究所に
連絡をとってあります。
あなたの
もうひとつの目的も
…きっと達成
されるでしょうな。
2
私のではありません。
父の目的です。
3
いつの日か、
この地球から
飢えが消え
去ることを。
4

6 *(continued from previous page)*

- *shitte ireba* is a conditional ("if/when") form of *shitte iru* ("know"), from *shiru* ("come to know"); *shiranakereba* is a conditional form of *shiranai* ("not know").
- *areta* is the past form of *areru* ("become ruined/wasted") and *mama* = "as is/unchanged state," so *areta mama* = "unchanged from being ruined"; *hōchi shita* is the past form of *hōchi suru* ("abandon"), so *hatake o areta mama ni hóchi shita* = "abandoned the fields in the state of being ruined" ▸ "abandoned the ruined fields as they were."

---

1 **Kuze**: 神村　博士、　MR-99　の 種子 と ノウハウ は、 公にする んです ね?
Kamimura Hakase, Emu-āru kyūjūkyū no shushi to nouhau wa, ōyake ni suru n desu ne?
(name) Dr. (plant variety) of seeds and know-how as for will make public (explan.) (colloq.)
"Dr. Kamimura, you intend to make this secret of the MR-99 seeds public, don't you?" (PL3)

Kamimura: もちろん。すでに 各国 の 研究所 に 連絡をとってあります。
Mochiron. Sude-ni kakkoku no kenkyū-jo ni renraku o totte arimasu.
of course already various countries of research centers with have communicated
"Of course. I have already communicated with research centers in various countries."
"Of course. I'm already in touch with research centers around the world." (PL3)

- *renraku o totte arimasu* is from *renraku o toru*, which is a way to say "contact/get in touch [with]." *Arimasu* is the polite form of *aru*, which after the *-te* form of a verb can imply that the action has already been done in anticipation of present or future need.

2 **Kuze**: あなた の もうひとつの 目的 も、 きっと 達成される でしょう な。
Anata no mō hitotsu no mokuteki mo, kitto tassei sareru deshō na.
you 's other aim too/also surely will be achieved probably (colloq.)
"You will surely achieve your other aim as well." (PL3)

- *mō* before a number or quantity means "[that much] more," and *hitotsu* = "one," so *mo hitotsu* = "one more." When *no* is added to make it a modifier for another noun, the meaning changes to "another/the other ～."
- *kitto* can range in meaning from a wishful/not very confident "maybe/perhaps," to a "probably/surely/undoubtedly" spoken with a high degree of confidence, but it stops short of absolute sureness. It's often echoed by a conjectural form at the end of the sentence, like *deshō* (" probably") here.
- *tassei sareru* is the passive form of *tassei suru* ("achieve/attain").

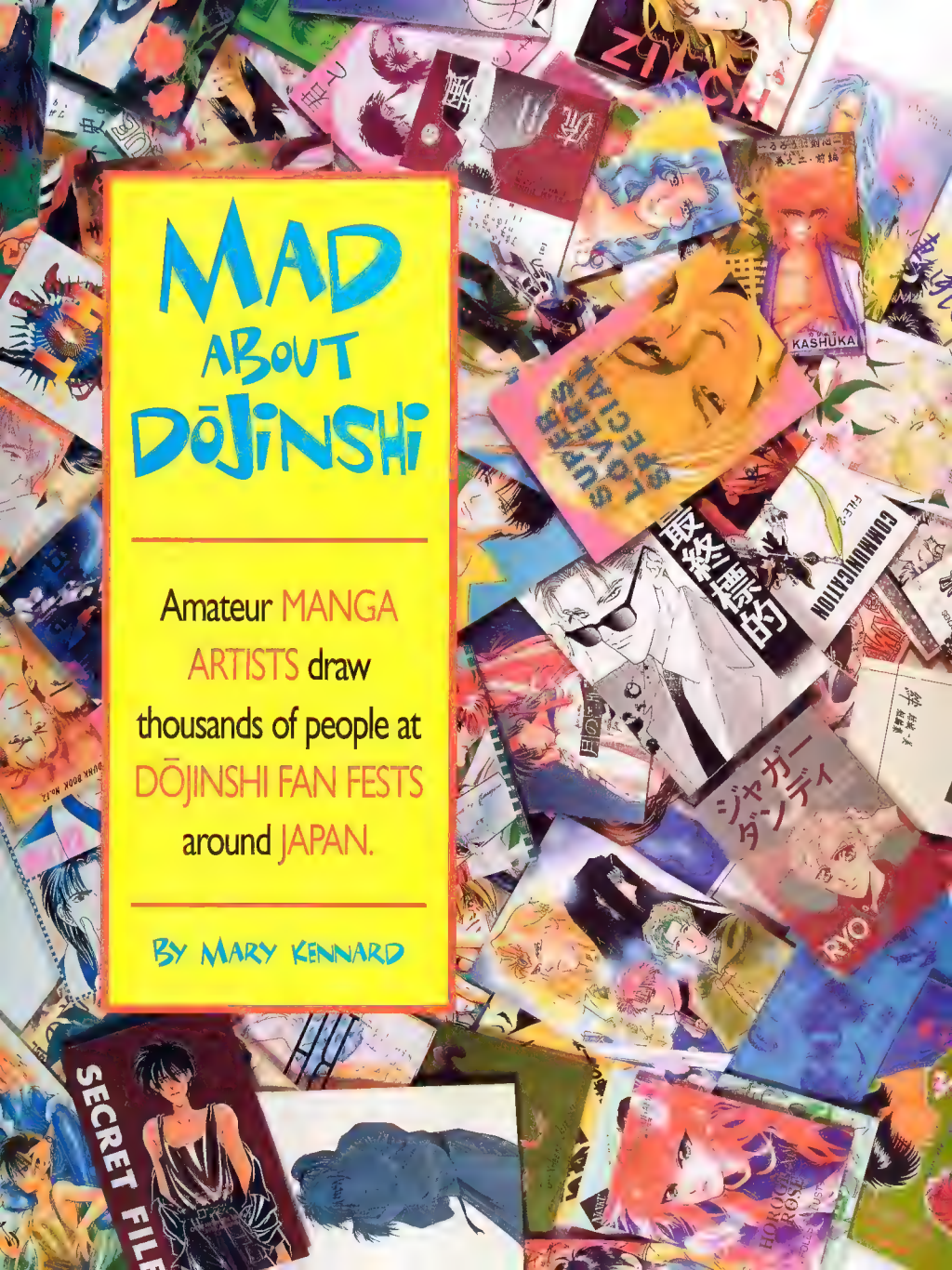
3 **Kamimura**: 私 の ではありません。 父 の 目的 です。
Watashi no de wa arimasen. Chichi no mokuteki desu.
I/me 's is not my father 's aim is
"It isn't mine. It's my father's." (PL3)

- *de wa arimasen* is the polite negative form of *desu* ("is/are").

4 **Kamimura**: いつの日か、 この 地球 から 飢え が 消え去る こと を。
Itsu no hi ka, kono chikyū kara ue ga kie-saru koto o.
someday/one day this earth from starvation (subj.) will disappear/vanish thing (obj.)
"That one day starvation may vanish from this earth." (PL2)

- *itsu-ka* is a generic "sometime," which can include the meaning "some day"; inserting *no hi* makes only the latter possible: "some day/one day." *Itsu-ka* can refer to either past or present time, but *itsu no hi ka* is always used to refer to a future day.

漫


MAD
ABOUT
DŌJINSHI
Amateur MANGA ARTISTS draw thousands of people at DŌJINSHI FAN FESTS around JAPAN.
BY MARY KENNARD

Homoerotic "JUNE" comics are very popular among female dōjinshi fans.

Die-hard fans start assembling two days before the event begins. Dressed warmly against the bitter cold, carrying sleeping bags and provisions, the small crowd of mostly high-school and college boys docilely receives line numbers from the elected-by-default leader, then wanders off to stake out a good place to wait. By the eve of the event, the crowd has swelled to several thousand, with determined groups of girls now mixed in. Some are wearing costumes, mostly of anime or manga characters, although one young man is very fetching in his girl's kimono, complete with wig and makeup. When two *gaijin* show up at midnight and sign up for the line, they receive a round of applause. The wind coming off the water is freezing, and at last the fans settle down to get what sleep they can.

As the morning of the event dawns, more fans start to trickle in. First come the ones who live close enough to take a taxi or who have been able to persuade their parents to drop them off. When the buses and trains start to run, the trickle becomes a steady flow, and by 6 AM the crowd numbers in the tens of thousands, with more coming every second. Buses rented by the convention committee ferry back and forth from three major train stations, and a fleet of taxis is in use. By 10 AM, there are more than 200,000 people waiting, filling an immense hall and completely covering the neighboring parking lot.

Finally, only 15 minutes late, the doors open and fans spill in, running (in spite of the admonitions of the guards) to the booths they have chosen. And the buying frenzy is on!

What is this event, which draws 300,000 young people from all over Japan for the space of two days, twice a year? This is Comic Market (Comiket for short), Japan's biggest convention for artists and fans of amateur manga, or *dojinshi* (同人誌, literally "coterie magazine," but nowadays mostly indicating what is known in the US as "fanzines").

I attended my first Comiket in the summer of 1985, a bewildered fan introduced to a new world by her Japanese pen pal, and have attended almost every Comiket since, although now I go on business. As editor of *Comic Box Jr.*, a Japanese-language monthly magazine specializing in information about and reprints of dōjinshi, it is now my job to meet the artists, look for the best dōjinshi, and observe the trends. It's a dirty job, but someone's got to do it . . .

Fanzines seem to be a global phenomenon—all over the world people share the desire to create their own stories or to transport their favorite characters into worlds of their own making—but only in Japan has it reached such stratospheric proportions. No one knows exactly how many *sākuru* (サークル, "circle," a person or a group of people who produce dōjinshi magazines) there are in Japan, but a conservative guess puts it at somewhere between 40,000 and 50,000, with more forming every day.

There are a number of reasons for

• docilely = おとなしく *otonashiku* • trickle in = 少しずつやってくる *sukoshi-zutsu yatte kuru* / 三々五々やってくる *sansan-gogo yatte kuru* • admonition = 勧告 *kankoku* / 注意 *chūi* • frenzy = 狂乱状態 *kyōran jōtai*

this. One is the sheer quantity and quality of animation and manga available in Japan, for all age groups and covering all genres. In the US, for example, we seem to get most of our inspiration from either books or TV. This is especially true for young girls, as there are almost no comic books written for them. The majority of American fanzine writers seem to be women, and they naturally turn to the written word, rather than comics, to produce fan fiction. In Japan, however, the situation is reversed. Exposed to manga almost daily, women as well as men use pictures to tell their stories.

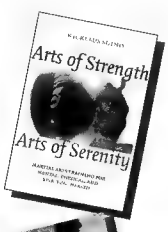
Fans crowd a circle's booth at Comiket in Tokyo.

Japan's "differently enabled," relaxed copyright laws are another strong factor in the prevalence of dōjinshi. It's not that there are no copyright laws—there are quite a few of them—but they are enforced a bit differently. In the US, if a company overlooks copyright infringement, it is in danger of losing the copyright altogether, but in Japan that threat is not as strong. Companies, therefore, are more inclined to be lenient with amateurs who use copyrighted cartoon characters in their own manga creations. They are, after all, an extremely large fan base. Fans who buy dōjinshi are the same fans who buy official manga, videos, CDs, and tie-in merchandise.

Another contributing factor is the relatively inexpensive cost of professional-quality printing. Whereas fanzines in the States tend to be photocopied and stapled together, the majority of dōjinshi are lavish productions, with offset printing, binding, and four-color covers. In fact, there are now a number of printing companies whose business comes almost entirely from dōjinshi publications. Comiket itself may only take place

(continued on page 58)

• copyright = 著作権 *chosakuken* • infringement = 侵害 *shingai* • offset printing = オフセット印刷 *ofusetto insatsu*



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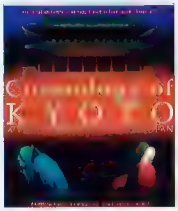

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Ranma (of Ranma 1/2*) is a boy—with the usual black hair—who changes into a girl when splashed with water. The unreal red of her hair is a sign that she is not the true Ranma.*

Understanding *Anime*

Historian and *anime* fan Antonia Levi seeks to explain the what's behind Japanese animated films while converting other couch potatoes to her cause.

reviewed by John Benedict

SAMURAI FROM OUTER SPACE: UNDERSTANDING JAPANESE ANIMATION, by Antonia Levi. Chicago: Open Court Publishing Co., 1996. 169 pages, $18.95 (paperback)

With a Ph.D. in Japanese history, Antonia Levi is the right person to help the uninitiated and culturally clueless understand Japanese animated films (アニメ, *anime*). And her book, *Samurai from Outer Space: Understanding Japanese Animation*, succeeds best when explaining the historical antecedents, religious symbols, and cultural clutter present in anime, which is increasingly popular abroad yet underappreciated—mainly since it's created for a Japanese audience. If you've ever rented a subtitled episode of, say, *Urusei Yatsura*, only to return it the next day utterly baffled, then this is a book to have at the ready.

Even if, like the author, you're a scholar of Japanese history, you may find yourself asking, "How is any American supposed to guess that when a male character has a nosebleed it indicates sexual arousal?" Good question. Anime has its own conventions, and some vital ones differ radically from the film and cartoon conventions of the West.

Samurai is a handy guide comprising eight chapters, three appendices, an index (with the titles of individual anime highlighted for quick reference—over 100 are covered), and 20 color illustrations. The middle five chapters contain the meat of the book, answering the questions your anime viewing has raised: what does the appearance of Buddhist and Shintō priests mean? Not to mention crucifixes, or mordant bunny rabbits as big as people. Why do symbols from different religions appear together? Why do Japanese heroes and heroines tend to meet gory ends seemingly without meaning, as in the story *Battle Angel*, in which "a street urchin named Yugo is given only seconds in which to understand the value of life and love before plunging to his death upon a metal scrap heap"? What's behind the effeminate behavior of so many male heroes? Does the amorality of Japanese anime mean that the Japanese themselves are amoral? Why do the women who appear in anime come across as both sexually exploited and empowered? And why are some female roles—mothers, for example—generally not portrayed? What significance is attached to different hair coloration?

These questions, among others, all are raised and answered in terms of the historical, social, and cultural milieu from which anime comes.

"But be warned," advises Levi. "What you learn about Japan through anime can be deceptive. This is not the way Japanese really live. This is the way they fantasize about living." The service her book provides is in helping viewers recognize the Japanese roots that are the basis of these anime fantasies.

To do this, Levi explicates the characters and plot lines of numerous anime, as in this discussion of the film *Zenki*:

> The age of female emperors officially ended in the eighth century, although some imperial women have occupied the throne since then in exceptional situations. However, the shamanistic tradition continued in the form of Shinto priestesses called *miko*. Until the 1930s *miko* were oracles. They danced themselves into a trance and then spoke with the voices of gods. They were banned by the militarists in the 1930s on the grounds that they made Japan look foolish and superstitious to others . . . the real place to find *miko* in

(continued on page 75)

• antecedent = 先行者 *senkō sha* / 前例 *zenrei* • mordant = 辛辣な *shinratsu na* • gory = 血まみれの *chimamire no* / 生臭い *namagusai* • urchin = いたずらっこ *itazurakko* / わんぱく小僧 *wanpaku kozō* • effeminate behavior = （男性の）女性のようなふるまい *(dansei no) josei no yō na furumai* • come across as = ～のような印象を与える ～ *no yō na inshō o ataeru* / ～のように見受けられる ～ *no yō ni miukerareru* • milieu = （社会的・文化的）環境 *(shakai-teki, bunka teki) kankyō* • oracle = 神託を告げる媒体 *shintaku o tsugeru baitai*

ON THE BOOKSHELF

The Other Japan: Conflict, Compromise, and Resistance Since 1945, *ed. by Joe Moore. Armonk, NY: M.E. Sharpe, 1997. 422 pages, $72.95 (hardcover), $24.95 (paperback)*
Sixteen essays covering topics including Minamata Disease, the day laborers of Tokyo's squalid Sanya district, recent protests by Korean "comfort women" of WWII, the birth of the women's liberation movement, and various labor issues.

Many Paths, One Truth: The Common Thread, *by Carole Addlestone. Atlanta: Humanics Publishing Group, 1996. 111 pages, $14.95 (paperback)*
A compilation of sacred writings from eight of the world's great living religions, revealing common ethical values underlying the seemingly variant spiritual paths. Each of the book's 24 chapters contains quotes from the teachings of the religions on a particular topic. From Buddhism, on the topic of justice: "The wise man weighs matters carefully so that he may judge justly. Hasty judgment shows a man to be a fool."

A New Woman of Japan: A Political Biography of Katō Shidzue, *by Helen M. Hopper. Boulder, CO: Westview Press, 1996. 304 pages, $49.95 (hardcover)*
A look back at the remarkable life of a Japanese woman who has been politically active for most of her 100 years. Born in 1897 to a distinguished Tokyo family, Katō Shidzue has spent much of her life working for the cause of social reform, particularly in the area of family planning. Elected to Japan's House of Representatives in 1946, Katō later became a member of the House of Councilors, serving until 1974.

Noh & Kabuki: Staging Japanese Theatre, *by John D. Mitchell and Miyoko Watanabe. Key West, FL: Institute for Advanced Studies in the Theatre Arts Press, 1994. 167 pages, $24.95 (paperback)*
Contains essays introducing the traditional Japanese theatrical forms of Noh and Kabuki, followed by an adaptation of the Noh play *Ikkaku Senni* ("The Holy Hermit Unicorn") and the Kabuki play *Narukami*, with notations indicating movement of the actors. Scripts are presented in both Japanese and English.

Religion in Japanese Culture: Where Living Traditions Meet a Changing World, *ed. by Noriyoshi Tamaru and David Reid. Tokyo: Kodansha International, 1996. 238 pages, $28 (hardcover)*
A survey of historical religious trends in Japan (including Shintō, Buddhism, Christianity, folk religion, and new religions), followed by essays on the state of religion today. With 16 pages of photos.

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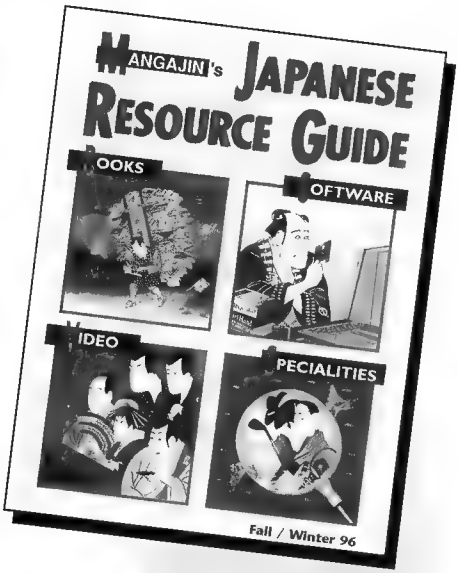

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漫画人
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Mad about Dōjinshi

(continued from page 52)

twice a year (in August and December), but somewhere in Japan smaller conventions, or "events" (イベント), take place almost every weekend and holiday.

It's difficult to comprehend the amount of money that changes hands during a Comiket. If each fan spends ¥10,000 on dōjinshi (a very conservative estimate—many spend more than ¥30,000 or ¥40,000 a day), sales from the two-day event amount to a minimum of ¥3 billion, or about $30 million. The actual amount is probably two to three times that. For most of the circles, producing a fanzine is a labor of love—they rarely break even—but for the *ōte* (大手) circles (the most popular groups, sometimes referred to as *kabegiwa*—"wall's edge"—since they are usually located next to a wall at conventions to accommodate long lines) a good Comiket can supplement a regular salary very nicely.

Who are the fans at these events? The majority are of high-school and college age, but it's not uncommon to see junior-high students. Office ladies are also well represented. Long-time fans are now bringing their children to events—a new generation getting an early start! Approximately 70 percent of the fans are female.

Unless they're in costume, the guys generally wear a "uniform" of jeans and T-shirts and seem to fit the image much of the public has of socially inept, geeky misfits. For the women, however, casual is *not* the order of the day. They are more fashion-conscious, wearing anything from suits to elegant dresses to outfits from the extremely frilly brand called Pink House (surely the only line of clothing to have its own fanzine). In fact, except for their armloads of dōjinshi or their wheeled luggage racks piled high with books, female fans are indistinguishable from the chic young women seen in the crowded streets of Shibuya or Harajuku.

Dojinshi themselves can be broken down into two very broad categories—男性向け (*dansei-muke*, comics written for men) and 女性向け (*josei-muke*, comics written for women). Within each of these categories are two further general divisions—"parody" (anime, manga, or game) and original. (In the world of dōjinshi the word *parodii* connotes a straight imitation, without the satire.) The majority of *dansei-muke*,

• geeky misfits = オタク *otaku* • fashion-conscious = ファッションに敏感な *fasshon ni binkan na*

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both parody and original, are of the "H" variety—in other words, lots of sex. Common themes include S&M, bondage, and *rorikon* (ロリコン, "Lolita complex").

In *josei-muke* comics, oddly enough, the situation is much the same, although the terminology is different. A high percentage of parody dōjinshi fall under the category of *yaoi dojinshi*. *Yaoi* (ヤオイ) is a word coined to express dōjinshi where two (or more) male characters in a manga or an animated show are placed together in sexual situations (regardless of their sexual orientation). The word comes from the expression "*Yama nashi, ochi nashi, imi nashi*" or "No climax, no punchline, no meaning," and is rather misleading, as many excellent, well-thought-out stories have emerged from this genre. Similar fan fiction exists in the West in the form of "slash" fiction, as in Kirk/Spock.

In the "original" category, such homoerotic dōjinshi are known as JUNE, named after the first magazine to publish homoerotic stories and manga for women. Of course, there are many non-sexual dōjinshi, too—in both parody and original form—but as a saying at comic markets goes, "If you want to sell it, put sex in it."

Still, it's not all sex. As mentioned earlier, dōjinshi are mainly a labor of love, and it's possible to find a book about almost anything you're interested in. A favorite singer? Sure to be there, even Western singers. Science fiction? Sure—from PK Dick to Darkover. Star Trek? Yep. Military armaments? Yep. Your favorite pet? Lots of them. And if you can't find what you're looking for, why not draw or write your own? It's a wide-open field!

The dōjinshi industry is one of the biggest phenomena happening in the manga and anime world today. Not only are many of the big manga stars emerging from this field (CLAMP, Ōya Kazumi, Kōga Yun, Hagiwara Kazushi, and Ozaki Minami, to name just a few), but even established professionals are sometimes turning to the dōjinshi world, where they can write as they please, free from editorial and economic constraints. As the manga establishment becomes more and more static, it is not incomprehensible that the much-needed recharge will come from the world of dōjinshi.

Mary Kennard *lives and works in Tokyo.*

• terminology = 用語 *yōgo* • wide-open field = 無限の可能性を持つ分野 *mugen no kanōsei o motsu bun'ya*

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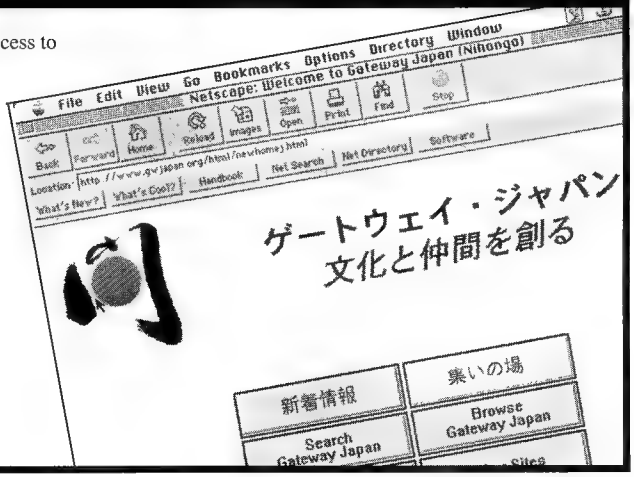
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COOKING CORNER

Wrapping paper of the sea

From The Essentials of Japanese Cooking (Shufunotomo)

Nori has many uses in the Japanese kitchen.

At the close of the Edo Shogunate, an early American visitor to Japan sent back reports that, among the unlikely practices of that far-off and exotic land, one of the strangest was that the locals liked to eat black paper. So bizarre did this seem that few of the newcomers dared to try this singular delicacy. As a result, it took another century before the West finally caught on to the idea of eating *nori*.

In Japan, the taste for seaweeds goes back to prehistory. The first literary reference to nori dates back to the year 689. Even in those earliest times, nori was dried before it was eaten, although whether or not it was formed into the same kind of paper-thin sheets as today is not known.

In its natural state, nori is a delicate, purplish plant that flourishes in shallow coastal waters, attaching itself to rocks or any other object along the tide line. It grows prolifically in the protected bays along Japan's Pacific coast, especially where fresh river water enters the sea, and thus the shores of Edo Bay (the present-day Tokyo Bay) formed an ideal environment. Commercial nori harvesting first began at the mouth of the Sumida river around 1450, and within 100 years merchants around the Asakusa temple were marketing it as a specialty product, the first *meibutsu* (local souvenir) of the Shōgun's new capital.

Initially the Edo fishermen were content to collect their nori from the wild, picking whatever had attached to the rocks along the seashore. It was during the mid-17th century that it was first farmed systematically. By stretching nets between poles set firmly into the tidal mud flats, the fishermen found they could drastically increase the surface area available to which the seaweed could adhere.

It's been a long time since nori was harvested in Asakusa: urban growth, landfills, and industrial pollution have seen to that. These days, the industry—for nori is no longer a weed to be gathered but a veritable sea vegetable that is intensively cultivated—is centered around Ise Bay, the Inland Sea, and Shiogama Bay (near Sendai). In earlier times the process was left to the vagaries of chance; now nori farmers soak their nets in water saturated with microscopic nori spores. From November through February (nori only grows when the water temperature drops to 5°C), they hang out their nets and wait for their submarine harvest. Results are virtually guaranteed - god, the weather, and oil spills willing—and soon the nets are sprouting untidy black fronds of delicate algae. Wafted and nourished by the constant action of the waves, they resemble nothing so much as straggling cobwebs hanging from unattended rafters.

As it is harvested, the nori forms a thick mixture which has to be processed immediately. The original technique was simply to smear it onto bamboo mats which would be left in the sun to dry. Modern equipment not only speeds up this process, it ensures that the sheets have a perfectly uniform shape and weight. The nori is poured a little at a time onto plastic mats in rectangular molds (a standardized 19 x 20 cm) , which are placed in racks and then passed through a drying oven. The nori emerges as crisp sheets, their color at first a glinting dark green, which soon fades to blackish purple when exposed to the air again.

Over seven billion of these sheets are produced in Japan every year. Inspected and graded according to appearance, color, luster, and thickness, they can range from the very highest quality—retailing for almost ¥100 per sheet -to coarser, less refined products (often imported from other Asian countries) which sell for a fraction of that price.

The bulk of this substantial output is pressed into service as the edible "wrapping paper" that is folded around *onigiri*—the traditional, triangular-shaped rice balls that have become the indigenous fast-food answer to convenience-store sandwiches. Another primary use is as *furikake*—finely cut as a sprinkle-on garnish for rice, noodles, and side dishes. But undoubtedly nori's most popular appearance is in the sushi shop, where it plays a starring role, expertly rolled around subtly vinegared rice and choice cuts of raw fish (a style of sushi called *norimaki-zushi*).

In the West, too, *norimaki-zushi* has carved out a firm niche for itself, with the tried-and-true fillings (tuna, cucumber, *ikura*, *umeboshi*) vying with the hyper-creative (avocado, kiwi, cream cheese, and beyond). This same eclectic approach works equally well at home, where *temaki-zushi* (roll-your-own *norimaki*) unfailingly scores high marks as a casual party food. Everyone gets to put together his or her own combination of ingredients, and nobody worries about how professional (or not) these creations look: they always taste just fine.

***Robbie Swinnerton** is the food editor of* Tokyo Journal.

Hand-rolled sushi • 手巻寿司 *(Temaki-zushi)*

Ingredients (serves 4-6)

Rice

4 cups short-grain rice
6 Tbsp. *yonezu* (rice vinegar)
2 Tbsp. mirin (sweet cooking saké) or 2 Tbsp. sugar
½ tsp. salt

Fillings

500g (1/2 lb.) selection of raw seafood, preferably the following: *maguro* (tuna); *buri* (yellowtail); *tai* (sea bream); *ikura* (salmon roe)

A selection of the following, all cut into thin strips about 2 inches long: smoked salmon; avocado; cucumber; celery; green beans (lightly cooked); carrots (either raw or lightly cooked until semi-crunchy); *takuan* (yellow daikon pickles), cut lengthways into fine matchsticks

Omelet ingredients

4 eggs
1 Tbsp. sugar
1 Tbsp. *shōyu* (soy sauce)
1 Tbsp. saké
1 1/2 Tbsp. vegetable oil

Dipping sauce

shōyu (soy sauce)
wasabi (Japanese horseradish paste)

Other

12 sheets nori seaweed, toasted until crisp and cut with scissors into 4 smaller squares

Preparation

1. Put the rice on to cook.

2. While rice is cooking, prepare the rolled omelet. Beat the eggs well, mixing in the seasonings. Heat up oil in a large skillet (preferably square) over a low heat. Add about 1/6 of the egg mix, and let it spread evenly over the bottom of the pan. When half-set (not even crisp), roll it up to one side of the skillet. Add another layer of egg mix so it spreads underneath the first; when that is half set, fold the first omelet layer on top, then roll it all to the side for the next layer of egg mix. Repeat until egg mix is used up, to form a thick, layered omelet that is still soft. Remove from pan and leave to cool and set firm.

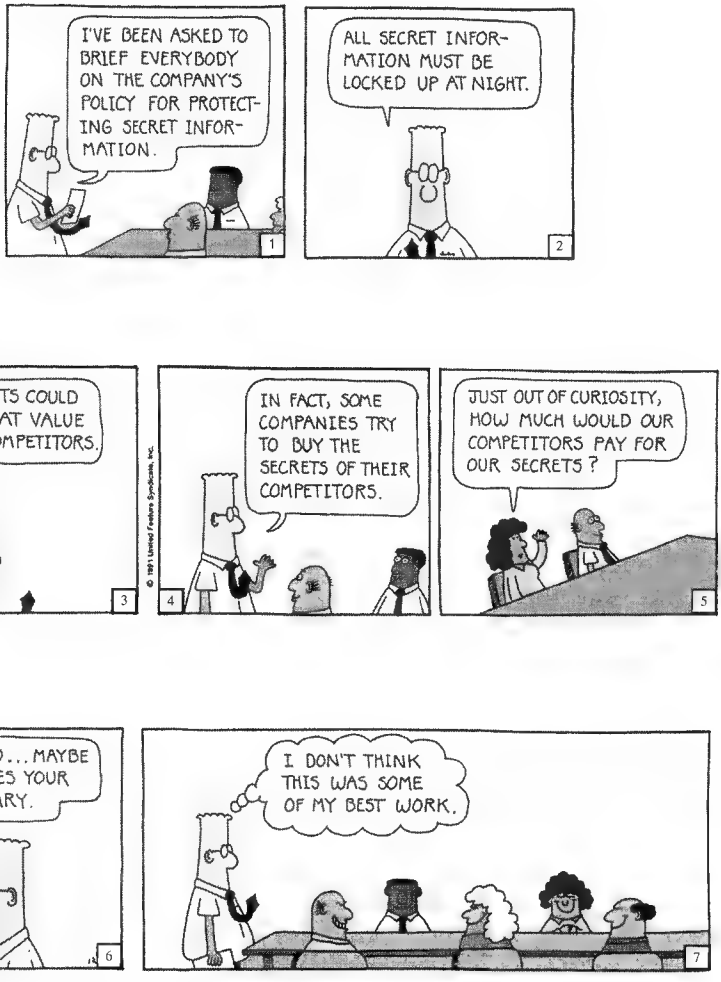
3. When rice is cooked, put it in a wide mixing bowl. Mix the seasoning ingredients together and sprinkle them over the hot rice, turning by hand while fanning it (use a fan or newspaper). Leave to cool, turning it occasionally to spread seasoning evenly through rice.

4. Cut the sushi ingredients into strips, each about 5 cm (2 inches) long, and arrange on a large plate, with a couple of mounds of *wasabi* on the side. Serve the rice in individual bowls, and pour soy sauce into small dipping saucers.

5. Everyone makes their own sushi rolls, taking ingredients from the central platter. First lay a square of nori on your hand, shiny side down; spread a small amount of rice in the center; lay strips of favorite ingredients on top of the rice; add a tiny dab of *wasabi* (optional); roll up the nori into a conical shape that is almost closed at the bottom but allows the rice and filling to show at the top. Experiment with mixing two or three fillings, to find which taste and color combinations you prefer. Dip lightly into soy sauce before eating.

Notes

- Pre-toasted nori is often available as "sushi-nori." Regular nori is identical, although it looks darker, but needs to be crisped up before it can be used. To do so, just wave the sheets over a flame for a few seconds (but not too long, or it will become too crisp and brittle).
- As a variation (or if nori is unavailable or just too expensive), the same principle can be applied using a lettuce leaf as an outer wrapper. Although the result is not as elegant (and far from authentic), it still stays true to the picnic-style dining ethos of *temaki-zushi*.
- Other possible fillings in a Western mode might include watercress (lightly blanched); ham; corned beef; leftover chicken, dill pickle, or even strips of smoked cheese.


DILBERT © By Scott Adams
I'VE BEEN ASKED TO BRIEF EVERYBODY ON THE COMPANY'S POLICY FOR PROTECTING SECRET INFORMATION.
1
ALL SECRET INFORMATION MUST BE LOCKED UP AT NIGHT.
2
OUR SECRETS COULD BE OF GREAT VALUE TO OUR COMPETITORS.
3
© 1993 United Feature Syndicate, Inc.
IN FACT, SOME COMPANIES TRY TO BUY THE SECRETS OF THEIR COMPETITORS.
4
JUST OUT OF CURIOSITY, HOW MUCH WOULD OUR COMPETITORS PAY FOR OUR SECRETS?
5
OH, I DUNNO... MAYBE SEVERAL TIMES YOUR ANNUAL SALARY.
6
I DON'T THINK THIS WAS SOME OF MY BEST WORK.
7

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1 Dilbert: "I've been asked to brief everybody on the company's policy for protecting secret information."
企業 秘密 を 守る ための 会社 方針 について、皆さん に 概要 説明する ように 言われました。
Kigyō himitsu o mamoru tame no kaisha hōshin ni tsuite, mina-san ni gaiyō setsumei suru yō ni iwaremashita.
corp. secret (obj.) protect for company policy regarding everyone to outline explain (command) was told

- I've = I have.
- brief「要旨を報告する／簡潔に説明する」。
- *iwareta* is the past form of *iwareru* ("be told"), passive of *iu* ("say/tell"). ～ *yō ni iu* is an indirect command form: "tell [someone] to ～," so *yō ni iwareta* = "was told to ～."

2 Dilbert: "All secret information must be locked up at night."
企業 秘密 にかかわる 書類 等 は すべて、
Kigyō himitsu ni kakawaru shorui nado wa subete,
corp. secret related to documents etc. as for all
夜 は 施錠した 場所 に 保管する 必要 が あります。
yoru wa sejō shita basho ni hokan suru hitsuyō ga arimasu.
night as for locked place in keep/store need (subj.) exists

- lock up は「鍵をかけてしまい込む」こと。secret information はこの場合、情報を記録した文書やディスク等をさす。

3 Dilbert: "Our secrets could be of great value to our competitors."
わが社 の 秘密 は ウチの 競合 会社 にとって、大いに 価値がある 可能性 が あります。
Wagasha no himitsu wa uchi no kyōgō -gaisha ni totte, ōi ni kachi ga aru kanōsei ga arimasu.
our company 's secrets as for our rival companies for greatly is valuable possibility (subj.) exists

- competitors「ライバル会社／競合 会社」。
- be of great value = be very valuable.

4 Dilbert: "In fact, some companies try to buy the secrets of their competitors."
実際、競合 会社の 企業 秘密 を 買おうとする 会社 も あります。
Jissai, kyogo -gaisha no kigyo himitsu o kaō to suru kaisha mo arimasu.
actually rival companies' corporation secrets (obj.) try to buy companies also exist

- In fact「実際に、実のところ」。
- some companies try to buy ...「いくつかの会社は...を買おうとする」→「...を買おうとする会社もある」。
- *kao* is from *kau* ("buy"), and *-o/-yo to suru* means "try to do the action."

5 Employee : "Just out of curiosity, how much would our competitors pay for our secrets?"
参考までに 伺います が、競合 会社 は ウチの 企業 秘密 に
Sankō made ni ukagaimasu ga, kyōgō -gaisha wa uchi no kigyō himitsu ni
for reference ask/inquire but rival company as for our corp. secret for
どのくらい お金 を 出す もの でしょうか?
dono kurai o-kane o dasu mono deshō ka?
about how much (hon.)-money (obj.) give thing do you think?

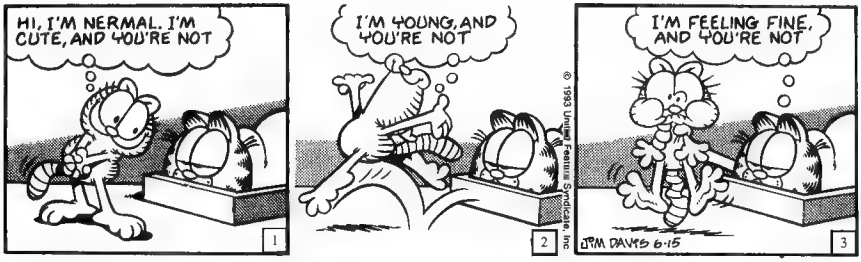
- out of curiosity「好奇心から」。この場合、ちょっと参考までに、とことわったもの。

6 Dilbert: "Oh, I dunno . . . Maybe several times your annual salary."
ウーン、よく わかりせん が . . . おそらく 皆さん の 年棒 の 数倍 じゃないですか。
Un, yoku wakarimasen ga . . . osoraku mina-san no nenpō no sūbai ja nai desu ka.
(interj.) well/exactly don't know but probably everyone 's annual salary of several times isn't it?

- I dunno は I don't (= do not) know を発音通りに綴ったもの。

7 Dilbert: "I don't think this was some of my best work."
これ は、ぼく の した 仕事 としては 上首尾 の 部類 と は 言えない な。
Kore wa, boku no shita shigoto to shite wa jōshubi no burui to wa ienai na.
this as for I (subj.) did work as/among great success of class/category (quote) as for can't say/call (colloq.)

- I don't = I do not.
- this 以下は think の目的語となる名詞節。



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1 **Nermal**: "Hi. I'm Nermal. I'm cute, and you're not."

やあ、 ぼく ナーマル。ぼく は キュートだ けど、君 は そう じゃない。

Yā,	*boku*	*Nāmaru.*	*Boku*	*wa*	*kyūto da*	*kedo,*	*kimi*	*wa*	*sō*	*ja nai.*
(greeting)	I/me	(name)	I/me	as for	am cute	but	you	as for	that way	are not

- I'm = I am, you're = you are.
- and はこの場合(ばあい)、「だが／しかし」の意味(いみ)。
- cute は「かわいい／キュートな」。
- けど is a colloquial abbreviation of けれども。
- *wa* in *boku wa Nāmaru* is omitted.

2 **Nermal**: "I'm young, and you're not."

ぼく は 若い けど、君 は そう じゃない。

Boku	*wa*	*wakai*	*kedo,*	*kimi*	*wa*	*sō*	*ja nai.*
I/me	as for	young	but	you	as for	that way	are not

3 **Garfield**: "I'm feeling fine, and you're not."

オレ は いい気分だ けど、おまえ は そう じゃねェ。

Ore	*wa*	*ii kibun da*	*kedo,*	*omae*	*wa*	*sō*	*ja nē.*
I/me	as for	am feeling good	but	you	as for	that way	are not

- *nē* is a somewhat rough, colloquial variation of *nai.*

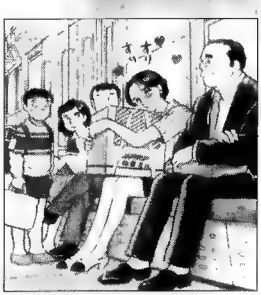
みのり伝説
Minori Densetsu • Part 2
The Legend of Minori

by 尾瀬あきら / Oze Akira

On her 28th birthday, a resolved Suginae Minori marches into her office—a publishing company producing a low-circulation trade magazine—and slaps a letter of resignation down on her boss's desk.

Her boss, however, seems more concerned about his nosebleed than losing Minori. The company needs to downsize, he says, and he's been expecting her to get married and quit anyway. "That's not it at all!" Minori protests. "Is marriage the only reason you can think of for a woman to quit her job?"

In fact, Minori has plans quite different from marriage: she's going to be a freelance writer. Unappreciated, she leaves the office in a huff. "I worked like a slave there for a full four years," she thinks to herself. The next step towards independence is buying her very own word processor. Minori is excited about taking this definitive step towards her goal.



At home she is met by her landlady, who has a surprise delivery from Minori's mother—a wedding futon set. The landlady is thrilled: "I had secretly been worrying, you know, that you might wind up as an old maid." But Minori sets her straight: "I'm not getting married! I just quit my job! I've struck out on my own!"

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会社……
辞めた…!?
1
そんな顔しないでよおばさん、大丈夫だから!
そりゃあ、はっきりとした見通しがある訳じゃないけど…
2
これまでだってたくさん記事こなしてたし、よその雑誌社からも依頼をもらったこともあるし…
当分は二か月分の給料でしのげるし…
3
杉苗みのりがんばります!
家賃の滞納はしません!
4
みのりちゃん…
あんた…
5
わあっ
6

1 **Landlady**: 会社... 辞めた?!
Kaisha . . . yameta?
company/job quit
"You quit your job?" (PL2)

- *yameta* is the past form of yameru ("stop/quit"), which when written with this kanji specifically means "quit work/resign from office."

2 **Minori**: そんな 顔 しないで よ、おばさん。大丈夫 だ から!
Sonna kao shinaide yo, Obasan. Daijobu da kara!
that kind of face don't do/make-(request)(emph.) aunt/auntie all right/safe am/is/are because
"Don't look at me like that, Obasan. I'll be fine." (PL2)

そりゃあ、はっきりとした 見通し が ある 訳 じゃない けど...
Soryā, hakkiri to shita mitōshi ga aru wake ja nai kedo . . .
as for that clear outlook (subj) have situation/case is not but
"Of course, it's not the case that I have a clear outlook, but . . .
"Granted, I don't know yet exactly what I'll be doing, but . . .

- *shinaide* is a negative *-te* form of *suru* ("do/make"); in colloquial speech the *-naide* form of a verb makes a request or relatively gentle command *not* to do the action. A wide variety of idioms based on ～ *kao (o) suru* are used to describe people's facial appearances and expressions: *sonna kao (o) suru* = "make that kind of a face," and *sonna kao (o) shinaide* = "don't make that kind of face" ▸ "don't look at me like that."
- *daijōbu* means "all right/OK" in the sense of "safe and secure/no cause for concern" → "I'll be fine."
- *soryā* is a contraction of *sore wa*, "as for that"; it's sometimes used like this as a "warm up" phrase with such idiomatic meanings as "of course/it's true that/it goes without saying that."
- *hakkiri to shita* ("is clear/clearly defined") is the past form of *hakkiri (to) suru* ("become clear").
- *wake ja nai* (or *wake de wa nai*) is literally like English "it's not (the case/situation) that ～," but this kind of explanatory form is used in Japanese a great deal more than in English.

3 **Minori**: これ まで だって たくさん 記事 こなしてた し、
kore made datte takusan kiji konashite-ta shi,
this/now until too/even many articles was handling/writing and
"I've been writing a lot of articles, and

よその 雑誌社 から も 依頼 を もらった こと も ある し、
yoso no zasshisha kara mo irai o moratta koto mo aru shi,
other magazine publishers from also requests (obj.) received occasions also have and
"I've had requests from other magazines, and

当分 は 二か月分 の 給料 で しのげる し...
tōbun wa nikagetsu-bun no kyūryō de shinogeru shi, . . .
immediate future as for 2 months' worth that is pay with can get by so
"for the time being I can get by on the 2 months' pay [I have in the bank], so . . .

- *konashite-ta* is a contraction of *konashite ita*, the past form of *konashite iru* ("am/is/are handling"), from *konasu* ("handle," which when speaking of writing assignments means "write/churn out"). *O*, to mark *kiji* as the direct object of this verb, has been omitted, as it often is in colloquial speech.
- *shi* is an emphatic "and/and besides/and so," often used when listing up causes/reasons in an explanation.
- *koto mo aru* is an expression meaning the described situation/circumstance "can occur/sometimes does occur," or, when it follows a past verb, "has (sometimes) occurred."
- *tōbun* refers to an indefinite period of time beginning at the present; *tōbun wa* = "for the present/for the time being/for the foreseeable future."
- *shinogeru* is the potential ("can/be able to") form of *shinogu* ("bear up/manage/ride out").

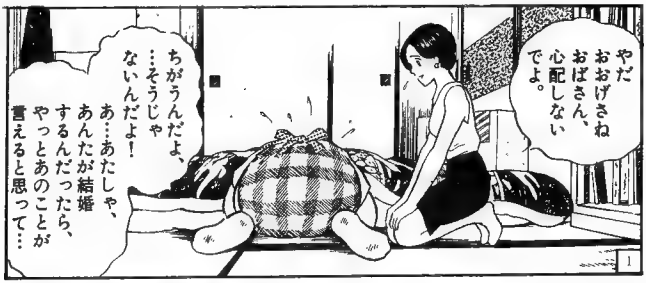
4 **Minori**: 杉苗 みのり、がんばります! 家賃 の 滞納 は しません!
Suginae Minori, ganbarimasu! Yachin no tainō wa shimasen!
(surname) (given name) will strive hard rent of nonpayment/arrearage as for won't do
"I'm going to give it everything I've got. I won't fall behind on my rent!" (PL3)

- *ganbarimasu* is the polite form of *ganbaru*, which means "to strive hard/do one's best" at a particular task.
- *yachin* (literally, "house fare/fee") refers only to "the rent" for a home or apartment, and can't be used for the cost of renting anything else; *yachin no tainō* = "nonpayment of rent" → "falling behind on rent."

5 **Landlady**: みのりちゃん... あんた...
Minori-chan . . . anta . . .
(name-dimin.) you
"Minori . . . you . . ." (PL2)

- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") most typically used with the names of children, but also among close adult friends and family.
- *anta* is a more casual/informal *anata* ("you").

6 **Landlady**: わあっ!!
Wā!!
"Waaahh!!" (sudden wailing)


やだ
おおげさね
おばさん、
心配しない
でよ。
ちがうんだよ、
…そうじゃ
ないんだよ!
あ…あたしや、
あんたが結婚
するんだったら、
やっとあのことが
言えると思って…
1

あ…あの
ことって?
2

不動産屋が
このアパート
ぶちこわして
ビルぶったてる
っていうんだよ
!!
地上げよ
地上げ!
3

ごめんよ
みのりちゃん
!!
あぁ
ごめんよお
~~~!!
4

それって…
5

おばさん
……
立ち退き?
6
~~~

1 **Minori**: やだ。おおげさ　ね。おばさん、心配　しないで　よ。
Ya da. *Ōgesa* *ne.* *Obasan,* *Shinpai* *shinaide* *yo.*
(interj.) exaggerated (colloq.) aunt/auntie worry don't do-(request) (emph.)
"Don't be silly, Obasan, you're really overreacting. Please don't worry." (PL2)

Landlady: ちがう　んだ　よ、そうじゃない んだ　よ！　あ…あたしゃ、あんた が
Chigau *n da* *yo,* *Sō* *ja nai* *n da* *yo!* *A-* *atasha,* *anta* *ga*
is different (explan.) (emph.) that way is not (explan.) (emph.) (stammer) as for me you (subj.)
結婚する　ん だったら、やっと あの こと　が　言える　と　思って…
kekkon suru *n* *dattara,* *yatto* *ano* *koto* *ga* *ieru* *to* *omotte…*
will marry (explan.) if it is finally that thing (subj.) could say/tell (quote) thought-(cause)
"It's different from that. It's not that way. I- I just thought that if you were getting married I could finally tell you about that thing."
"You don't understand. It's not that at all. I- I just thought that if you were getting married, I could finally tell you." (PL2)

- *ya da* is a variation of *iya da*, literally meaning "[something] is disagreeable/unpleasant"; it's one of the most common ways of expressing one's objection to something—including lighthearted objections like "oh, go on!/don't be silly/don't make me laugh/etc."
- *shinpai shinaide* is a negative *-te* form of *shinpai suru* ("worry"), again serving as an informal request/command *not* to do the action.
- *chigau* literally means "differs/is different," but often implies "is wrong/mistaken/a misunderstanding" → "you don't understand."
- *atasha* is a contraction of *atashi wa* ("as for me"); *atashi* is a mostly feminine variation of *watashi* ("I/me").
- *n dattara* after a verb makes a conditional expression that's literally like "if it is the case that [the action will/did occur]."
- *ieru* is the potential ("can/be able to") form of *iu* ("say/tell"), and *omotte* is the *-te* form of *omou* ("think").

2 **Minori**: あ…　あの　こと　って?
A- *ano* *koto* *tte?*
(stammer) that thing (quote)
"Wh- what do you mean by 'that thing'?"
"T- tell me what?" (PL2)

- ～ *tte* is a colloquial equivalent of the quotative expression ～ *to iu to* ("if/when you say ～"); when it's used to quote something the other person has just said, it basically means "what do you mean by [the quoted word/remark]."

3 **Landlady**: 不動産屋　が　この アパート ぶちこわして　ビル　ぶったてる　って いう んだ　よ!!
Fudōsan-ya *ga* *kono* *apāto* *buchi-kowashite* *biru* *buttateru* *tte* *iu* *n da* *yo!!*
realtor/developer (subj.) this apartment tear down-and building put up/construct (quote) say (explan.) (emph.)
"A property developer has decided to tear the apartments down and put up an office building!" (PL2)

地上げ　よ、　地上げ!
Ji-age *yo,* *ji-age!*
land-grabbing (emph.) land-grabbing
"Developers. It's the greedy developers!" (PL2)

- *buchi-kowashite* is the *-te* form of *buchi-kowasu* (often *bukkowasu*), an informal but emphatic form of *kowasu* ("break/wreck/tear down"); the prefix *buchi-* (or *but-*) is used with a number of verbs to imply that the action is done in a particularly forceful or even violent manner. *Buttateru* uses the same prefix with *tateru* ("build/construct").
- in this case, *tte* is a colloquial equivalent of just the quotative particle *to*.
- *ji-age* refers to the practice of real estate developers and consolidators enticing or intimidating/forcing landowners to sell out and move when their property is needed for a building project.

4 **Landlady**: ごめん　よ、みのりちゃん!!　ごめんよお～!!　わああ
Gomen *yo,* *Minori-chan!!* *Gomen* *yō!!* *Wā!!*
(apology) (emph.) (name-dmin.) (apology) (emph.) (wailing)
"I'm sorry, Minori! I'm so-o-o sorry!! Waahh!!" (PL2)

5 **Minori**: それ って…
Sore *tte…*
that (quote)
"As for that…
"You mean…

- *tte* here is a colloquial equivalent of *to iu no wa*, literally "as for what is called ～," which is often just a fancy way of marking the topic ("as for ～").

6 **Minori**: おばさん…立ち退き?
Obasan, *tachinoki?*
aunt/auntie eviction
"Obasan, [does it mean] eviction?"
"Obasan, I'm being evicted?" (PL2)

- *tachinoki* is the noun form of *tachi-noku* ("move out/vacate"); the noun form can refer either to voluntary "moving out/evacuation" or forced "eviction."

あんただけじゃない、ここに住んでる人みんな…
二週間以内に出なきゃならないんだよ〜〜〜!!
1
冗談じゃないわ、どうやって引っ越せっていうの!?
二か月分の給料、三十六万二千五百円は貴重な軍資金なのよ……!!
2
カ
3
待って——っ!
閉めないで——っ!!
4
イラッシャイマセ!
5

1 **Landlady**: あんた だけ じゃない。ここ に 住んでる 人 みんな、
Anta dake ja nai. Koko ni sunde-ru hito minna,
you only/alone is not this place in/at live people all
二週間 以内に 出なきゃならない んだ よ～!!
nishūkan inai ni denakya naranai n da yō!!
2 weeks within must leave (explan.) (emph.)
"Not just you. Everyone who lives here has to leave within 2 weeks." (PL2)

- *sunde-ru* is a contraction of *sunde iru* ("is/are living" or "live"), from *sumu* ("live/reside [in a place]"). *Koko ni sunde-ru* is a complete sentence ("[they] live here") modifying *hito* ("people"). *Wa* to mark *hito* as the topic of the sentence has been omitted.
- *denakya naranai* is a contraction of *denakereba naranai*, a "must/have to" form of *deru* ("exit/leave/vacate").

2 **Minori**: 冗談 じゃない わ。どう やって 引っ越せ って いう の?!
Jōdan ja nai wa. Dō yatte hikkose tte iu no?!
joke is not (fem.) how doing move/relocate (quote) say (explan.-?)
"This is ridiculous. How'm I supposed to get a new place?" (PL2)

Minori: 二か月分 の 給料、 三十六万二千五百円 は 貴重な 軍資金 なの よ!!
Nikagetsu-bun no kyūryō, sanjūrokuman nisen gohyaku-en wa kichō na gun-shikin na no yo!!
2 months' worth that is pay 362,500 yen as for precious war chest (explan.) (is-emph.)
"The 2 months' pay, ¥362,500, is my precious start-up capital!" (PL2)

- *jōdan ja nai* is literally "it is not a joke," and it's an expression for strongly dismissing or protesting what the other person has said: "That's ridiculous/You can't be serious/You're out of your mind/Impossible!" or "No way!/Forget it!," etc.
- *yatte* is the *-te* form of *yaru* ("do"), so *dō yatte* = "doing how" → "in what manner" or just "how."
- *hikkose* is the abrupt command form of *hikkosu* ("move/relocate" one's residence or place of business).
- asking a question with explanatory *no* is very common in colloquial speech—especially among female speakers.
- the amount is roughly $3,150 at present exchange rates.
- ending a sentence with the explanatory *no* or *na no* plus *yo* is mostly feminine; the *yo* in this case essentially serves as equivalent to *da/desu yo* ("is/are" + emphasis).

3 **Sound FX**: ガーッ
Gā!
Rrrrr (sound of bank's shutter coming down)

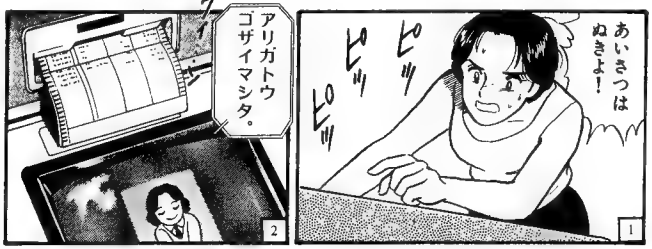
4 **Minori**: 待ってーっ! 閉めないでーっ!
Mattē! Shimenaidē!
wait-(request) don't close-(request)
"Wait! Don't close it!" (PL2)

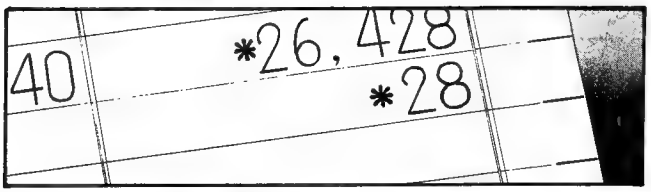
Sound FX: ドン ドン ドン ドン
Don don don don
Bang bang bang bang (sound of pounding on shutter)

- *matte* is the *-te* form of *matsu* ("wait"); the *-te* form is being used as an informal request/command.
- *shimenaide* is from *shimeru* ("close [something]"); the *-naide* form of a verb makes an informal request/command *not* to do the action.

5 **ATM**: イラッシャイマセ!
Irasshaimase!
(greeting)
"Welcome!" (PL4)

- *irasshaimase* ("welcome/come in") is the standard expression for welcoming a visitor to one's home or customers to one's place of business. Using katakana represents the "accent" of the machine-generated voice.


あいさつはぬきよ！
ピッ
ピッ
ピッ
1
アリガトウゴザイマシタ。
2


40
*26,428
*28

YB
ニッパチ……!?
お給料は……!?
3

1 **Minori**: あいさつ は ぬき よ!
Aisatsu wa nuki yo!
greeting/formalities as for omission (is-emph.)
"Spare the formalities!" (PL2)

Sound FX: ピッピッ ピッ
Pi! pi! pi!
Dit dit dit (pushing buttons)

- *nuki* is the noun form of *nuku* ("omit/skip/dispense with").
- in feminine colloquial speech, *yo* alone often serves for *desu yo* ("is/are" + emphasis).

2 **ATM**: アリガトウゴザイマシタ。
Arigatō gozaimashita.
"Thank you very much." (PL4)

Sound FX: ウイーン
Uiin
Vreee (whir of motor spitting her passbook back out)

3 **Minori**: ニッパチ..!? お給料 は..!?
Nippachi..!? O-kyūryō wa..!?
28 (hon.)-pay/salary as for
"28!? What about my pay!?" (PL2)

Sound FX: ガシャーン
Gashān
Crash (sound of shutter touching noisily down)

- *nippachi* (from *ni*, 2, and *hachi*, 8; *h* changes to *-pp* for euphony) can refer to the 2nd and 8th months (February and August), which have traditionally been thought of together because they are slow business months, but here she's using it for the number 28, which represents the yen balance in her savings account.
- female speakers often use the honorific prefix *o-* with *kyūryō* ("salary/pay") even in informal speech.
- stating just a topic plus *wa* ("as for") with the intonation of a question asks very generally about the status/condition/location/etc. of that topic.

Understanding *anime*

(continued from page 54)

Japanese society today is in the world of anime.

> Chiaki, the heroine of *Zenki*, for example, controls a demon lord, Zenki, and uses him to fight evil . . . Chiaki may still be in high school, but she is already a powerful *miko*. She controls Zenki by reducing him to a toddler: a demon still, but a baby demon who she then terrorizes and bullies like an older sister. In doing so, she also reveals how traditional Japanese women control the men in their lives. They turn them into children.

Much of *Samurai* reads this way—like literary criticism. I confess that, when I began the book, I suspected that anime would not stand up to such scrutiny, but I now know what anime *otaku* (オタク, "fans") know: there's more to anime than the confusion and feeling of general weirdness that an initial viewing can produce. What the untutored American viewer takes out of anime is considerably less than the Japanese animator puts in.

What stands up less well in *Samurai* is Levi's explanation of the popularity of anime in rather cosmic terms—an act, according to Levi, of cultural communication between the Gen-Xers of the US and the so-called *shinjinrui* (新人類, "new human types") of Japan. "What this flood of dubbed and subtitled video cassettes really represents is a cultural exchange so ambitious that neither the Japanese nor the American government would have dared to plan it. The new generations of both Japan and America are sharing their youth, and in the long run, their future . . . Future social historians may well conclude that the creation of the American otaku was the most significant event of the post-Cold War period." More significant than cheap airfares? I doubt it.

Such attempts to explain the appeal of anime to alienated modern youth are few, however, so they're but a minor distraction in the book.

Three appendices hold valuable information for those wanting to delve more deeply into the allusive and elusive world of anime. The first contains addresses, phone and fax numbers, and URLs of providers of anime. The second is an excellent list of recommended readings. And the third is a short glossary of terms (some Japanese, some English) which every otaku should know.

John Benedict *is a freelance translator, middle-school teacher of Japanese, and novelist.*

• cosmic = 天体的な *tentai-teki na* / 普遍的な *fuhen-teki na* • allusive = 暗示的 *anji-teki* / 引喩的 *in'yu-teki*

ガタ
ガタ
1
あら、みのり どうしたの？ …辞めたんじゃ なかったの？
2
な… なんなの これ…
3
見てのとおりよ。 会社倒産 しちゃったの。
4
倒……
ふら…
不渡り出して 社長は蒸発！
会社のお金 洗いざらい もって トンズラよ!!
5

1 **Sound FX**: ガタ ガタ
Gata gata
Rattle rattle (sound of desk and contents rattling while being moved)

2 **Former Co-worker**: あら、みのり、どうした の? 辞めた ん じゃなかった の?
Ara, Minori, dōshita no? Yameta n ja nakatta no?
(interj.) (name) what/how did (explan.) quit (explan.) was it not (explan.)
"Oh, hi, Minori, what's the matter? Wasn't it the case that you quit?"
"Oh, hi, Minori, what're you doing here? I thought you quit." (PL2)

- *ara* is a feminine interjection showing sudden awareness or surprise, "oh!/oh my!/goodness!" Used when seeing someone you didn't expect to see, it can be like "Oh, hi!"
- *dō* is "how/what" and *shita* is the past form of *suru* ("do/make"), so *dō shita* can literally mean "what did [you] do?" But it's most commonly used as an idiomatic expression meaning "what's wrong?/what happened?/what's the matter?"
- *n ja nakatta no* is the past form of *n ja nai no*, which when spoken with the intonation of a question literally asks "isn't it (the case) that ～?"

3 **Minori**: な... なん なの、これ...?
Na- nan na no, kore...?
(stammer) what (explan.) this
"Wh- what's this all about?" (PL2)

4 **Former Co-worker**: 見て のとおり よ。 会社 倒産しちゃった の。
Mite no tōri yo. Kaisha tōsan shichatta no.
see/seeing of as is (is-emph.) company went bankrupt-(regret) (explan.)
"Exactly what it looks like. The company went bankrupt." (PL2)

- *mite* is the *-te* form of *miru* ("look at/see"), and ～ *no tōri* makes an expression meaning "exactly as ～," so *mite no tōri* = "exactly as seen/as you can see" → "exactly what it looks like."
- *ga*, to mark *kaisha* as the subject of *tōsan shichatta*, has been omitted.
- *tōsan shichatta* is a contraction of *tōsan shite shimatta*, the *-te* form of *tōsan suru* ("go bankrupt") plus the past form of *shimau*, which after the *-te* form of a verb implies the action is/was undesirable/regrettable.

5 **Minori**: 倒...
Tō—
"Bank—"

FX: ふら
Fura
Wobble (effect of Minori suddenly feeling weak/faint/unstable)

Former Co-worker: 不渡り 出して 社長 は 蒸発! 会社 の お金 洗いざらい もって トンズラ よ!!
Fuwatari dashite shachō wa jōhatsu! Kaisha no o-kane arai-zarai motte tonzura yo!!
default put out-and co. pres. as for evaporated/vanished company 's (hon.)-money all took-and fleeing/escape (is-emph.)
"The president defaulted and disappeared. He made off with every last bit of the company's money!" (PL2)

- *fuwatari* can refer either to the act of nonpayment/default, or to the bill/note that is not honored/paid. *Fuwatari dashite* is the *-te* form of *fuwatari (o) dasu* (literally, "put out a non-payment/bad bill"), which is essentially equivalent to the verb "default."
- *jōhatsu* here implies *jōhatsu shita*, past form of *jōhatsu suru* ("evaporate"), which is used as an idiomatic expression for "[a person] disappears/vanishes" (usually in situations when the person has done so deliberately).
- *o*, to mark *o-kane* as the direct object of *motte*, has been omitted.
- *arai-zarai* means "all/the whole/every last bit."
- *motte* is the *-te* form of *motsu* ("carry/hold"), and *tonzura* is a slang word for "running away." *Kaisha no o-kane (o) arai-zarai motte tonzura yo* = "he ran away carrying every last bit of the company's money."

ドン
1
キャア
おう！
社長は
いねえのか、
社長は!?
かくしてんじゃ
ねえだろうな!?
2
なによ……
あたしだって
……
3
四年間も
こき使って
おきながら、
まだ
あたしを
もてあそぶ
つもり…!?
どうして
くれるのよ、
お給料!!
どうして
くれるのよ
立ち退き!!
おい
おい
4
28円で…
どうしろって
いうのよ〜〜〜!!
5
あたしだって
社長に…
会いたいわよ
……

1 **Sound FX**: ドッ
Do!
Bump

2 **Loan shark**: おう! 社長 は いねえ のか、 社長 は?! かくしてん じゃねえ だろう な?!
Ō! shachō wa inē no ka, shachō wa?! Kakushite-n ja nē darō na?!
(interj.) co. pres. as for not here (explan.-?) co. pres. as for are hiding is not I suppose (colloq.)
"Hey, isn't the president here?—the president?! I don't suppose it's that you're hiding him?"
"Hey, where's your president? I wanna see your president. You wouldn't be hiding him, now, would you?" (PL2)

Sound FX: キャア
Kyā
Ack! (sound of scream)

- *ine* is a rough, masculine slang variation of *inai*, negative of *iru* ("exist/be present" for humans and other animate beings); *ja nē* is similarly a rough, masculine variation of *ja nai* ("is not"). The vowel combination *ai* often changes to *ei* or *ē* in masculine slang.
- *kakushite-n* is a contraction of *kakushite iru no* ("is/are hiding [something/someone]" + explanatory *no*), from *kakusu* ("hide [something/someone]").
- ～ *ja nai darō na* is an expression for "I don't suppose it's that ～," often with the feeling of "it better not be that ～."

3 **Minori**: なに よ。 あたし だって... あたし だって 社長 に 会いたい わ よ。
Nani yo. Atashi datte... atashi datte shachō ni aitai wa yo.
what (is-emph.) I too I too co. pres. (target) want to see/meet (fem.) (emph.)
"What's that? I, too . . . I, too, want to see the president."
"What!? You . . . you're not the only one who wants to see the president!" (PL2)

- *nani yo* (fem.) and *nan da yo* (masc.)—literally "what is it?" or "what's that?"—can be used in a challenging or even belligerent tone to protest or express offense/outrage at what the other person has said.
- *datte* here is a colloquial equivalent of the particle *mo* ("too/also").
- *aitai* is the "want to" form of *au* ("meet/see"); *ni* marks the person you want to meet.

4 **Minori**: 四年間 も こき使っておきながら、まだ あたし を もてあそぶ つもり?!
Yonen-kan mo koki-tsukatte oki-nagara, mada atashi o mote-asobu tsumori?!
4 year period all of having worked [me] hard still me (obj.) take advantage intention
"After having driven me like a slave for four years, does he intend to take advantage of me some more?" (PL2)
どう してくれる の よ、 お給料!! どう してくれる の よ、 立ち退き?!
Dō shite kureru no yo, o-kyūryō?! Dō shite kureru no yo, tachinoki?!
what/how will do for me (explan.) (emph) (hon.)-pay what/how will do for me (explan.) (emph.) eviction
"What will he do for me about my back pay? What will he do for me about my eviction?"
"What'm I supposed to do about my back pay? What'm I supposed to do about my eviction?" (PL2)

Loan shark: お... おい...
O- oi...
(stammer) (interj.)
"H- hey . . ." (PL2)

- *-kan* is a suffix meaning "period" used after words indicating a length of time; *mo* after a number implies that the number is large for the given context; *yonen-kan mo* = "all of 4 years/4 whole years."
- *koki-tsukatte* is the *-te* form of *koki-tsukau* ("drive/work [someone] hard") → "drive like a slave."
- *oki-nagara* after the *-te* form of a verb implies "in spite of having done the action."
- *mote-asobu* means "play/toy (with)/make sport (of)/trifle (with)/take advantage (of)," etc., depending on context.
- *shite* is the *-te* form of *suru* ("do") and *kureru* after the *-te* form of a verb implies "[do the action] for me"; *dō shite kureru no?* literally asks "what will you/he do for me?" The expression places blame and responsibility for the speaker's predicament on the listener or on the third person referred to. The sentence order is inverted; normal order would be *O-kyūryo (wa) dō shite kureru no yo?* and *Tachinoki (wa) dō shite kureru no yo?*

5 **Minori**: 28円 で どう しろ って いう の よ～?!
Nijūhachi-en de dō shiro tte iu no yō?!
28 yen with what/how do (quote) say (explan.) (emph.)
"What am I supposed to do with ¥28?" (PL2)

- *shiro* is the abrupt command form of *suru* ("do"), so *dō shiro* essentially asks what the command is: "do what/how?" With the quotative *tte iu no?* it becomes "[you're/he's] saying for me to do what?" → "what are you saying I'm supposed to do?" → "what am I supposed to do [with ¥28]?"

アハハ…
キャッ
キャッ
1
みのり
なに飲む?
いい…
水だけ
で…
2
ママ…
この災厄は
きっと…
神の啓示
よね…
3

1 **Sound FX**: アハハ キャッキャッ
A ha ha Kya! kya!
Ha ha ha Eek eek (laughing and squealing)

2 **Proprietress**: みのり、なに 飲む?
Minori, nani nomu?
(name) what will drink
"What'll you have, Minori?" (PL2)

Minori: いい、 水 だけ で...
Ii, mizu dake de.
is fine/OK water only/alone with
"Just water is fine." (PL2)

- Minori's sentence is inverted; normal order would be *mizu dake de ii* ("water alone is fine"). *Ii* ("good/fine/OK") in response to an offer means "that's OK/never mind," so putting *ii* first gives us an element of that here as well.

3 **Minori**: ママ、 この 災厄 は きっと 神 の 啓示 よ ね。
Mama, kono saiyaku wa kitto kami no keiji yo ne.
mama/proprietress this calamity as for surely god s' revelation (is-emph.) (colloq.)
"Mama, this calamity must be a sign from the gods, don't you think?" (PL2)

- *mama* is one of the standard ways of addressing or referring to the female owner/proprietress of a drinking establishment.
- *kitto* can range in meaning from a wishful/not very confident "probably," to a "surely/certainly/undoubtedly" spoken with a high degree of confidence, but it stops short of absolute sureness.
- *yo ne* has the feeling of "I say/assert . . . , but don't you agree?/am I right?"

Downtown

(continued from page 17)

program, relying only on viewer postcards drawn at random from a box for inspiration.

This, as Matsumoto insists, may sound easier than dreaming up routines or rehearsing skits, but it isn't. "Young guys who want to be comics tell me they want to do improv like Downtown. I say 'go ahead and try it,' but they can't do it; they're just two guys standing around talking."

After working together for so long, Matsumoto and Hamada are completely in sync with each other's comic rhythms, creating a ceaseless flow of wisecracks, put-downs, and free-associating stories that may appear out of the ether, but are often hilarious in their spot-on timing and off-the-wall inventiveness.

The one doing most of the free-associating is Matsumoto. A master of improvisation, Matsumoto can instantly create fully realized characters, from a fairylike creature called Exciting to a resolute turd which refuses to be flushed. Playing himself, Matsumoto is possessed of an infinite variety of comic attitudes, from Jack-Benny-like foppishness to Eddie-Murphy-like aggressiveness, switching from one to another with an abruptness that itself is a source of laughs.

Though ostensibly the straight man, Hamada is as much an actor as reactor, constantly prodding his partner to new heights of outrageousness. With his boyishly round face, Hamada looks like a cute kid in a grown man's body. But there is nothing childish about his comic attack. Unlike *tsukkomi*, who live up to their names (*tsukkomu* literally means to thrust or shove) by constantly—and predictably—hitting their partners upside their heads, Hamada's favored weapon is his tongue, which is as fast and sharp as any in Japanese show business. At the same time, he is a gifted physical comedian who can get laughs by frantically leaping, gazelle-like, across the stage or by squatting, his back to the audience, in a heap of feigned embarrassment.

During their improv sessions on *Gaki*, Downtown is not playing the assigned roles of *boke* and *tsukkomi* so much as simply playing—with words, personas, reality itself. Mentioning a contestant who had won a banana-eating contest on a recent TV special, Matsumoto conjured up the image of a human banana. "If you stepped on him, you'd slip," he said. "And the insides would come squirting out." Or once, out of thin air, he began spinning the tale of an imaginary surfing expedition to New Zealand, during which he rescues a local boy with a high fever by riding him to the doctor's on his surfboard. The laughs came from Matsumoto's seeming obliviousness to Hamada's skeptical snorts, mocking questions, and remonstrating raps on the head, as Matsumoto blithely told one outrageous lie after another.

This style of free-form humor, which respects no boundaries or taboos, may have become Downtown's comic signature, but it was not always popular. When they started the show in 1989, ratings were abysmal. Even the studio audience was sitting on its hands: used to the broad, obvious gags of so many Japanese TV comics, they didn't know what to make of these two speed-rapping madmen. But instead of changing their act, Matsumoto and Hamada persisted—and succeeded in educating the audience to appreciate their brand of humor. Five years after its start, the show's ratings had passed the 20 percent mark and Matsumoto was being proclaimed his generation's comic genius.

***Mark Schilling**'s book,* The Encyclopedia of Japanese Pop Culture, *will be published in April by Weatherhill. This article is an edited excerpt from that book.*

• turd = げす野郎 *gesu-yaro* • foppishness = 気取り *kidori* / キザ *kiza* • gazelle-like = ガゼルのように *gazeru no yō ni* • squirt out = 液体やヘースト状のものが) 噴き出してくる *(ekitai ya pēsuto-jō no mono ga) fukidashite kuru* • remonstrate = いさめる *isameru* • blithely = 快活に *kaikatsu ni* / 平気で *heiki de* • abysmal = 極端に悪い *kyokutan ni warui* / 最低な *saitei na*

あたしが作家になるなんて、やはり天に唾する行為だったのよ。
……
1
これは……群馬の実家へ帰って花嫁修業しろっていうお告げなんだわ。
2
また始まった。あんたこの前、男と別れた時も神の啓示聞いたんじゃないの？
こ…こんどの啓示こそ本物よ。
独立した日にこんなに不幸になるなんてどう考えても…
3
アホなこと考えてるヒマあったら、不動産屋めぐりしてきなさいよ。
お金なんてなんとかなるんだから。
4
「つらくなったら故郷」っていうの、そろそろあきらめてほしいわね！
「夢やぶれて故郷に帰ってきた女を大きな愛で包む田舎の朴訥な男」なんていやしないんだからね！
ギク…
5

1 **Minori**: あたし が 作家 に なる なんて、やはり 天 に 唾する 行為 だった の よ。
Atashi ga sakka ni naru nante, yahari ten ni tsuba suru kōi datta no yo.
I (subj.) author become a thing like after all heavens/sky on/at spit act was (explan.) (emph.)
"As for a thing like me becoming an author, it was after all an act of spitting at the heavens."
"When I got it into my head to become an author, I was really just spitting into the wind." (PL2)

- *nante* can be considered a colloquial equivalent of *nado*, or of an entire phrase like *nado to iu koto wa* (literally "a thing that is something like ～"). It's often used to imply the preceding item or action is ridiculous/inappropriate/unthinkable.
- *ten ni tsuba suru* (lit., "spit at heaven") describes actions that backfire or boomerang on the person doing them.

2 **Minori**: これ は 群馬 の 実家 へ 帰って 花嫁 修行 しろ って いう お告げ なんだ わ。
Kore wa Gunma no jikka e kaette hanayome shugyō shiro tte iu o-tsuge na n da wa.
this as for (pref. name) in parents' home to go home-and bride training do (quote) say divine message (explan.) (fem.)
"This is a divine message telling me to go home to my parents' house in Gunma and start learning how to become a good housewife." (PL2)

- *hanayome shugyō* = "bride's/homemaker's training," and *shiro* is the abrupt command form of *suru* ("do"); *tte iu* is a colloquial equivalent of the quotative *to iu*, which marks the preceding as the specific content of what follows: ～ *tte iu o-tsuge* = "a divine message saying ～."

3 **Proprietress**: また 始まった。あんた この前、 男 と 別れた 時 も 神の 啓示 聞いた ん じゃない の?
Mata hajimatta. Anta kono mae, otoko to wakareta toki mo kami no keiji kiita n ja nai no?
again began you a while back man with separated time also gods' revelation heard (explan.) is not (explan.)
"There you go again. As I recall, you heard a message from the gods when you recently broke up with your boyfriend, too." (PL2)

Minori: こ... こんど の 啓示 こそ 本物 よ。
Ko- kondo no keiji koso honmono yo.
(stammer) this time 's revelation (emph.) real thing (is-emph.)
"Th-this time it's the real thing for sure." (PL2)

Minori: 独立した 日 に こんなに 不幸 になる なんて どう考えても...
Dokuritsu shita hi ni konna-ni fukō ni naru nante dō kangaete mo ...
went independent day on this much unhappy become a thing like no matter how you think about it
"No matter how you look at it, for me to have so many unhappy things happen to me on the very day I decide to go independent [has to be some kind of sign]." (PL2)

- *kono mae* (lit., "before this") refers to a time in the relatively recent past: "the other day/a while back/recently."
- *dō* ～*te mo*, with a verb filling in the blank, makes the expression, "no matter how [one does the action]." *Kangaete* is the *-te* form of *kangaeru* ("think about"), so *dō kangaete mo* = "no matter how one thinks about it/looks at it."

4 **Proprietress**: アホな こと 考えてる ヒマ あったら、 不動産屋 めぐり してきなさい よ。
Aho na koto kangaete-ru hima attara, fudōsan-ya meguri shite kinasai yo.
foolish things be thinking free time if have real estate agencies making rounds go do (emph.)
"If you have the time to be brooding over such stupid ideas, go make the rounds of the real estate offices." (PL2)

Proprietress: お金 なんて なんとかなる んだ から。
O-kane nante nantoka naru n da kara.
(hon.)-money a thing like something can be done (explan.) because
"As far as the money is concerned, you can always work something out." (PL2)

- *kangaete-ru* is a contraction of *kangaete iru* ("be thinking"), from *kangaeru* ("think [about]/ponder").
- *attara* is a conditional ("if/when") form of *aru* ("have") ▸ "if you have."
- ～ *meguri* (from *meguru*, "go around/circle") refers to "making the rounds of ～." *Shite* is from *suru*, and *kinasai* is a command form of *kuru* ("come"); *kuru* after the *-te* form of a verb is often equivalent to the English, "go [do the action]."

5 **Proprietress**: 「つらく なったら 故郷」 って いう の、 そろそろ あきらめてほしい わね!
"Tsuraku nattara furusato" tte iu no, soro-soro akiramete hoshii wa ne!
painful/trying when becomes hometown (quote) say one/talk soon/by and by want you to give up (fem. colloq.)
"It's about time you gave up this talk about going home whenever the going gets a little rough!" (PL2)

「夢 やぶれて 故郷 に 帰ってきた 女 を 大きな 愛 で 包む
"Yume yaburete furusato ni kaette kita onna o ōki-na ai de tsutsumu
dreams are torn/broken-and hometown to came home woman (obj.) big love with envelop/enfold
田舎 の 朴訥な 男」 なんて いやしない んだ から ね!
inaka no bokutotsu na otoko" nante i ya shinai n da kara ne!
country of naive/unsophisticated man a thing/person like doesn't exist (explan.) because (colloq.)
"The proverbial 'simple country boy who takes into his big, loving arms the woman who came home to the country with her dreams shattered' doesn't really exist, you know." (PL2)

FX: ギク
Giku (effect of words hitting home)

- *furusato* refers to one's "old hometown/native place," usually when one is away from it. The word traditionally evokes the image of a small country community where one's family still lives and to which one's heartstrings are drawn.

(continued on next page)

え――っ、別れちゃうの？
1
う……ん、まだ迷ってるんだけどさ。あいつにはもうアイソがつきたわ。
ふーん。
2
ぴく
3
でも勇気あるなア…
あたしにはできないよ――！
4
そうォ？
だってあたしたちもう22よ！このまま結婚もしないで25とかになっちゃってさあ…
5
まわりはもうみんな結婚して子供もいるのに、自分だけひとり寂しく働いているとかそうなったらどうする？
きゃ――っ！それってサイテ――！
6

5 *(continued from previous page)*

- *akiramete* is from *akirameru*, and *hoshii* after the *-te* form of a verb implies the speaker wants someone else, often the listener, to do the action.
- *yaburete* is the *-te* form of *yabureru* ("be torn/rent asunder"), and *kaette kita* is the past form of *kaette kuru* ("come home"); *yume yaburete furusato ni kaette kita* is a complete sentence ("[she] came home to the country with her dreams torn apart") modifying *onna* ("woman"). *O* marks this as the direct object of *tsutsumu* ("wrap/envelop/enfold")—i.e. as the thing being enfolded—and *de* marks *ōki-na ai* (lit,. "big/capacious love") as the thing in which it is enfolded.
- *yume yaburete furusato ni kaette kita onna o ōki-na ai de tsutsumu* is a complete sentence ("[he] enfolds in a big love the woman who came home to the country with her dreams torn apart") modifying *inaka no bokutotsu na otoko* ("simple country boy").
- *i ya shinai* is an emphatic slang equivalent of *inai* ("don't/doesn't exist"), from *iru* ("exist[s]" for people and other animate beings).

1

A: えーっ、　別れちゃう　の?
Ē!　*Wakarechau*　*no?*
(exclam.) separate/break up-(regret) (explan.-?)
"Wha-a-at? You're breaking up with him?" (PL2)

- *wakarechau* is a contraction of *wakarete* (from *wakareru*, "break up") plus *shimau*, which after the *-te* form of a verb implies the action is undesirable or regrettable.

2

B: う...ん、まだ　迷ってる　んだ　けど　さ。　あいつ　に　は　もう　アイソがつきた　わ。
U...n,　*mada*　*mayotte-ru*　*n da*　*kedo*　*sa.*　*Aitsu*　*ni*　*wa*　*mō*　*aiso ga tsukita*　*wa.*
uh-huh　still　am vacillating (explan.)　but (colloq.)　that guy　with　as for　now/already　have gotten fed up (fem.)
"Uhh . . . -huh—though I'm still not quite sure. But I've had it with him." (PL2)

A: ふーん。
Fūn.
"Hmm." (interj.)

- *mayotte-ru* is a contraction of *mayotte iru* ("be undecided/vacillating"), from *mayou* ("vacillate/be unable to decide").
- *aiso ga tsukita* is the past form of the expression *aiso ga tsukiru* ("become fed up/disgusted with" or often in matters of romance, "fall out of love with").

3

FX: ぴく
Piku (effect of pricking up ears)

4

A: でも　勇気　ある　なァ。あたし　に　は　できない　よー!
Demo　*yūki*　*aru*　*nā.*　*Atashi*　*ni*　*wa*　*dekinai*　*yō!*
but　courage　have (colloq.)　I　by as for　can't do　(emph.)
"You're brave. I could never do it." (PL2)

- *dekinai* is the negative form of *dekiru* ("can do [it]"); with this verb, the person who can or cannot do the action is often marked with the particle *ni*.

5

B: そうォ?
Sō?
that way
"Really?" (PL2)

A: だって　あたしたち　もう　22　よ!　このまま　結婚　も　しないで　25　とか　になっちゃって　さあ、
Datte　*atashi-tachi*　*mō*　*nijūni*　*yo!*　*Kono mama*　*kekkon*　*mo*　*shinaide*　*25*　*toka*　*ni natchatte*　*sā . . .*
after all　we　already　22　(are-emph.)　in this state　marriage　even not do-and　25 or something　become-(regret) (colloq.)
"I mean, we're already 22, you know. What if you wound up just like now, unmarried, at age 25 or something, you know, and . . .

- *mama* means "as is/unchanged," so *kono mama* = "unchanged from this/in this same state."
- *natchatte* is a contraction of *natte shimatte*, the *-te* form of *naru* ("become") plus the *-te* form of *shimau*, which after the *-te* form of a verb implies the action is undesirable/regrettable. For a woman to be unmarried past 25 is considered cause for great alarm in Japan—though the average age for first marriages has risen somewhat higher in recent years.
- the particle *sa* or *sā* in the middle of a sentence is often like the colloquial English pause words, "like/you know." Her sentence continues to the next panel.

6

A: まわり　は　もう　みんな　結婚して　子供　も　いる　のに、　自分　だけ　ひとり　寂しく
mawari　*wa*　*mō*　*minna*　*kekkon shite*　*kodomo*　*mo*　*iru*　*noni,*　*jibun*　*dake*　*hitori*　*sabishiku*
surroundings　as for　already　everyone　has married-and　children　also　exist/have　even though　oneself　only　alone　forlornly
働いている　とか、　そう　なったら　どう　する?
hataraite iru　*toka,*　*sō*　*nattara*　*dō*　*suru?*
is/are working　or something　that way　if becomes　what/how will do
"even though everyone else around you is married with kids, you're still working all by your lonesome? What if that happened?" (PL2)

B: きゃーっ! それ　って　サイテー!
Kyā!　*Sore*　*tte*　*saitē!*
(exclam.)　that (quote)　lowest/worst
"Yikes! How totally awful!" (PL2)

Sound FX: キャハハ　ハハハ　ハハ
Kya ha ha　*ha ha ha*　*ha ha*
(high-pitched laughing)

- *sabishiku* is the adverb form of *sabishii* ("lonely"), and *hataraite iru* is from *hataraku* ("work [at a job]"), so *hitori sabishiku hataraite iru* = "working alone with feelings of loneliness" ▸ "working forlornly all by yourself."
- *tte* here can be considered a colloquial equivalent of the quotative phrase *to iu no wa*; it essentially serves to mark the topic: *sore tte* = "as for that."

To be continued . . .

Lesson 63 • Contractions, Part 1

One of the most frustrating parts of studying Japanese is hearing or seeing a word that simply can't be found in the dictionary. If you come upon such a word, chances are it's a contraction, and if you want to find it in the dictionary, you'll need to know how to "reconstitute" it into its complete form.

Though contractions occur in all styles of Japanese speech, they are probably most common in plain/abrupt conversation (Politeness Level 2). Some contractions are merely alterations of individual words, such as *atashi* for *watashi* ("I/me")—itself a contraction of the more formal *watakushi*—or *anta* for *anata* ("you"). Others are commonly occurring abbreviations or transformations of certain sound sequences that occur when two or more words are combined. By illustrating some of the most common patterns seen among contractions in the next two Basic Japanese lessons, we hope we can help you get a handle on the often quite tricky business of "reconstitution."

Shite iru → *Shite-ru*

Kirita's older sister finds him standing in an open field staring up at the sky.

© Kubo Kiriko / *Imadoki no Kodoma*, Shogakukan

Onēsan: あーら キリ太、何 してる の?
Āra Kirita, nani shite-ru no?
(interj.) (name) what are doing (explan.)
"He-e-ey Kirita, what're you doing?" (PL2)

Kirita: 雲 見てる の。
Kumo mite-ru no.
clouds am looking (explan.)
"Lookin' at the clouds." (PL2)

Onēsan: ふーん。
Fūn.
(interj.)
"Oh-h."

- *shite-ru* is a contraction of *shite iru* ("am/is/are doing"), from the verb *suru* ("do"), and *mite-ru* is a contraction of *mite iru* ("am/is/are looking"), from the verb *miru* ("see/look at").
- as often occurs in colloquial speech, the particle *o* has been left out of Onesan's question: *Nani o shite-ru no?*
- using the explanatory *no* with the intonation of a question is a very common way to ask questions in colloquial speech, especially among children and female speakers.

Matte ita → *Matte-ta*

Hiroaki "Rocky" Aoki is the man behind the famous Benihana restaurants. In this scene from his manga biography, *Benihana no Chōsen*, he is at the opening of his Chicago restaurant, waiting for the appearance of a bus carrying the Japanese women he has hired to wander kimono-clad about the neighborhood as a publicity stunt.

© Takahashi Miyuki / *Benihana no Chōsen*, Business

Rocky: やあ! 待ってた ぞ。
Yā! *Matte-ta* *zo.*
(greeting) was waiting (masc. emph.)
"Hey there! I've been waiting for you!" (PL2)

FX: KIY!
Kii!
(sound of bus braking to a stop)

- *matte-ta* is a contraction of *matte ita* ("was waiting"), combining the *-te* form of *matsu* ("wait") and the past form of *iru* ("be").
- *zo* is a rough/masculine particle for emphasis.
- although the book is in Japanese, the sound effects are written in *rōmaji* (English letters), perhaps because the story takes place mainly in the US.

The *-te* form of a verb plus *iru* (*shite iru*, *mite iru*) makes a combination that's often equivalent to a progressive verb ("am/is/are doing," "am/is/are looking") in English. The *-te* form plus the past form of *iru* (*matte ita*) becomes past tense ("was/were waiting"). Whenever the *-te* form of a verb precedes any form of *iru*, the *i* sound is likely to drop out, especially in informal speech.

Desu → *Ssu*

Muraki has just come back to his office after making a sales call on an extremely hot day. An OL brings him a glass of chilled *mugi-cha* (barley tea)—a refreshing summertime drink.

© Hayashi & Takai / *Yamaguchi Roppeita*, Shogakukan

Muraki: プハーッ! うまい っす。
Puhā! *Umai* *ssu.*
(exclam.) is tasty is
"Ah-h-h, that hits the spot!" (PL2-3)

- *ssu* is a contraction of *desu*. When *desu* follows an adjective, it is only for politeness, since the meaning of "is/are" is included in the adjective, i.e. grammatically, the adjective can stand alone as a "one-word sentence."
- although not slang, *umai* is a more informal word for "delicious/tasty" than *oishii*. Muraki is speaking to his coworkers, whom he knows well, but still feels obliged to be polite to.

Ssu, or just *su*, is distinctly more casual than *desu* but not as abrupt or informal as the PL2 *da* or an adjective alone.

Mono ‣ *Mon*

Onēsan has been left to baby-sit for Kirita and his friend Tsugumu. She decides it might be fun to serve them some soda with a bit of liquor in it while they eat their supper of curry rice. She watches in surprise as they innocently gulp down the drinks and then ask for more.

© Kubo Kiriko / *Imadoki no Kodomo*, Shogakukan

Kirita: お姉ちゃん の カレー 辛い んだ もん。
Onēchan no karē karai n da mon.
sister/you 's curry is spicy (explan.) because
"Well, your curry is spicy!" (PL2)

Onēsan: この 子たち けっこう お酒 強い の かしら。
Kono ko-tachi kekkō o-sake tsuyoi no kashira.
these children fairly (hon.)-saké strong (explan.) I wonder
I wonder if these kids just hold their liquor well? (PL2)

- *n da mon* is a contraction of the explanatory *no da*, plus *mono*, meaning "because," altogether implying "because the situation is that ~."
- *o-sake tsuyoi* here is equivalent to *o-sake ni tsuyoi*, literally "strong against liquor" → "can hold liquor well."

No—either at the end of a word or as the separate particle—is often shortened to *n*.

Kono aida ‣ *Konaida*

This woman is fuming about an Obatarian who has just asked to borrow some change for the phone.

© Hotta Katsuhiko / *Obatarian*, Take Shobo

Woman: もーっ!! こないだ の バス代 140円
Mō!! Konaida no basu-dai hyaku yonjū en
(interj.) the other day of/from bus fare 140 yen
も まだ なのに!
mo mada na-noni!
also not yet even though
"The nerve! She hasn't even paid me back the ¥140 bus fare from the other day yet!" (PL2)

いっつも ああやって うやむや に する んだ から。
Ittsumo ā yatte uya-muya ni suru n da kara
always doing that way indefinite to makes (explan.) because
"Doing that way, she always makes things indefinite."
"She's always putting things off that way!" (PL2)

- *konaida* is a contraction of *kono aida*, which can variously mean "the other day/some time ago/not long ago/recently."
- *na-noni* ("even though it is ~") at the end of a sentence often expresses disappointment or discontent at the situation Here the woman is upset that the Obatarian has not paid her back yet.
- *ittsumo* is drawn out from the regular *itsumo* for emphasis.
- *n da* is a contraction of *no da*.

Here, *kono aida* has been contracted to *konaida*. Although in *rōmaji* it's easy to see that just the *o* sound has been dropped, in hiragana the change is from the two characters のあ to な.

Iranai ▸ *Iran*

Kyōko's parents have long been urging her to come home to live with them as a proper young lady should. Then Kyōko's mother discovers that she has been dating a man for over a year, which means her chances of marriage are greater than they had thought. She suddenly changes her tune and calls Kyōko to tell her that it's just fine if she wants to continue living on her own—an opinion Kyōko's father apparently doesn't share.

© Takahashi Rumiko / *Mezon Ikkoku*, Shogakukan

Father: 気に入らん な。
Ki ni iran na.
don't like (colloq.)
"I don't like it." (PL2)

Mother: なに が。
Nani ga.
what (subj.)
"What?" (PL2)

- *ki ni iran* is a contraction of *ki ni iranai*, the negative form of *ki ni iru* ("be pleased with/like").
- Mother's sentence is incomplete, it might continue: *Nani ga ki ni iranai no?* ("What don't you like?"). With the expression *ki ni iru*, the thing that one likes (or doesn't like) is marked with *ga*.

For the abrupt negative form of a verb, *-nai* at the end is often shortened to just *-n*. Here, *iranai* becomes *iran*. This is more likely to occur in male speech.

Sumanai → *Suman*

This man has just come home from having an operation. His wife faithfully cares for him, and he surprises her with the following remark.

© Akizuki Risu / *OL Shinkaron*, Kodansha

Husband: おまえ に は 面倒かける なあ。 すまん。
Omae ni wa mendō kakeru nā. Suman.
you to as for cause trouble (colloq.) (apology)
"I make so much trouble for you. Sorry." (PL2)

- *mendō (o) kakeru* means "cause [someone] trouble" in the sense of being a burden on the person or creating extra work for him/her to do.
- *suman* is a contraction of *sumanai*, the PL2 (and mostly masculine) form of the apology *sumimasen*.
- *omae* is an informal, mostly masculine word for "you."

Ja nai ▸ *Jan*

Sayuri has been cheating on Shin'ichi, who meets her at school one morning. He invites her to have a doughnut with him later on the way home, but she turns him down, leading to his next comment.

© Uchida Shungiku / *Maboroshi no Futsū Shojo*, Futabasha

Shin'ichi: 最近　冷たい　じゃん。
Saikin　tsumetai　jan.
recently　cold　are not-(?)
"You've been kinda cold lately." (PL2)

- *jan* can be a contraction of either *ja nai ka?* or *ja nai no?* ("is it not?/are you not?"), but the question is mostly rhetorical and the feeling is of an assertion, sometimes a very strong one.

Wakaranai → *Wakannai*

Ichijō is having a conversation with his father about what brought him to marry his late mother. His father claims that it was love at first sight, but Ichijō feels certain his father is lying.

Ichijō: わかんない　な。
Wakannai　na.
don't/can't understand (colloq.)
"I just don't get it." (PL2)

- *wakannai* is a colloquial contraction of *wakaranai*, the negative form of *wakaru* ("[can] understand/comprehend").

Quite a few negative verbs and verb forms whose stems (the part before *-nai*) end in *ra, re,* or *ri* contract to *-nnai*.

© Yajima & Hirokane / *Ningen Kosaten*, Shogakukan

Sumimasen → *Suimasen*

After a bad experience at a sushi shop, young Ibashi declares all sushi chefs to be a lower form of life, but then his boss and mentor (whom he calls *Oyaji-san*, "master/boss") takes him to see a true master at work. Ibashi finds the sushi exquisite, and apologizes for shooting his mouth off earlier in the day.

© Abe & Kurata / *Ayi Ichi Monme*, Shogakukan

Ibashi: すいませんでした、親父さん!
Suimasen deshita,　Oyaji-san!
(apology)　(title-hon.)
"Please forgive me, Oyaji-san!" (PL3)

- *suimasen* is a colloquial contraction of *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context. He adds *deshita*, the past form of *desu*, because he is apologizing for a past deed.

Sonna → *Nna*

Shin-chan and his parents are on their first overseas plane trip. His mother is so delighted to receive her delicious-looking airplane meal that she snaps a photo of it, much to his father's chagrin.

© Usui Yoshito / *Kureyon Shin-chan*, Futabasha

Father: んな　もん　写真　に　撮るな　よ!
Nna　mon　shashin　ni　toru na　yo!
that kind of　thing　photo　in　don't record/take　(emph.)
"Don't take a picture of *that*!" (PL2)

FX: パシャ　パシャ
Pasha　pasha
(sound of shutter clicking)

- *nna mon* is a contraction of *sonna mono*.
- *na* after a plain verb can make an abrupt prohibition, so *toru na* = "Don't take [a picture]."

The initial sounds of *anna* ("that kind of"), *sonna* ("that kind of"), and *konna* ("this kind of") may be dropped to create just *nna* in very informal speech.

Atatakai → *Attakai*

Sada is a carpenter who has been working on the house where Kōsuke rents a room. Kōsuke offers Sada and his assistant, who happens to be his daughter, a drink of hot tea during a break in the work. The three admire the autumn day.

© Maekawa Tsukasa / *Binbō Seikatsu Manyuaru*, Kodansha

Sada: きょー　は　あったかい　ねえ。
Kyō　wa　attakai　nē.
today　as for　is warm　(colloq. emph.)
"It's really nice and warm today, isn't it!" (PL2)

- きょー is a non-standard spelling of きょう ("today"); many manga artist like to indicate long sounds with the katakana long mark instead of the appropriate hiragana.
- *attakai* is a colloquial contraction of *atatakai*, which means "warm"—always implying a pleasant kind of warmth: "nice and warm."

漫

The Year of Living Dangerously

by William Marsh

The year 1960 was one of dynamic contradiction, a year when the right and the left, the leaders and the led, and the young and the old stopped biting their lips and confronted each other . . . savagely. On January 18th the Kōan Chōsa-chō (Public Security Investigation Agency) classified the Zengakuren (All-Japan Federation of Student Self-Governing Associations) and other leftist student organizations as *bōryoku-shugi-teki hakai katsudō yōgi dantai* ("groups suspected of destructive activities and advocating violence"). The very next day, in the White House, Prime Minister Kishi and US President Eisenhower signed documents to extend the US–Japan Security Treaty, subject to ratification by their respective national legislatures. The stage was set.

But 1960 was also the year when this catchphrase describing the ideal husband's attributes caught on: *ie tsuki kā tsuki babā nuki* ("[he comes] with a house, a car, and no old lady [mother-in-law]"). Another blunt, contagious, female take on things emerged from an actress during an interview: *"Sekkusu ga saikō yo"* ("Sex is the greatest"). For women to publicly air such views marked a break with the pre-war past more radical in its way than the anti-American harangues that would soon fill the air.

In February, the stock market broke the ¥1,000 barrier as a bullish government trumpeted its plans for *kōdo-seicho* ("accelerated/high growth"). Later, in July, a new administration under Ikeda Hayato would promise *shotoku-baizō* ("income doubling") within the decade. Having provoked outrage back in 1951 by suggesting the poor should eat barley if rice prices were too high, Ikeda played on his reputation for bluntness with his popular campaign slogan: *"Watakushi wa uso wa mōshimasen"* ("I do not tell lies").

If that sounds like Richard Nixon, the resemblance is not coincidental. Then Vice President and already actively involved in foreign relations, Nixon was fascinated by the deft prevarications of Japanese political rhetoric as it was translated for him. Borrowings he popularized in American English include Ikeda favorite *tei-shisei* ("low profile") and *mae-muki no shisei* ("forward-looking posture"). Perhaps the most notorious came years later, when Nixon, like Ikeda in 1960, faced furious resistance from student groups and echoed the prime minister's famous remark (*"Koe naki koe o kiku,"* that is, "I hear the voices of those who don't use their voices") by claiming to speak for "the Silent Majority."

Shilly-shallying and buying time was not what student speech aimed for. It was as instantaneous and in your face as an angry district attorney. The rapid-fire retorts *nansensu* ("nonsense") and *iginashi* ("no objections") were its binary poles in 1960. *Nansensu* was almost as devastating a putdown as *hi-kokumin* ("un-Japanese") had been during the war years.

How intense a year was 1960? On May 20, the Liberal Democratic Party (LDP) majority, faced with a sit-in by Socialist lawmakers on the Diet floor, brought 500 police in to expel them, then ratified the new US–Japan security pact. Zengakuren demonstrators stormed the gates of both the prime minister's residence and the Diet the same day. On June 10th Eisenhower's press secretary, James C. Hagerty, flew into Haneda airport to make advance preparations for a scheduled presidential visit, but his car was totally surrounded by angry demonstrators; a US helicopter finally had to lift him to safety. (The presidential visit was soon cancelled.)

On June 15, an enormous wave of students and workers piled against the gates of the Diet building. Right-wing extremists in a car deliberately drove into the crowd. Police and students went head to head, and Tokyo University senior Kamba Michiko, 22, perished in the crush. Four thousand demonstrators reached the inside and convened a protest on the grounds. The police came back with force, brutally expelling them. In the end there were 182 arrests and 589 injuries, 43 of them critical. On June 17, all the major newspapers ran unprecedented editorials asking the demonstrators to *Bōryoku haishi, gikai mamore* ("reject violence, preserve the legislative process"). The following midnight, the security pact automatically became law. On June 23, Prime Minister Kishi announced that he was stepping down. Ikeda spoke of maintaining a *tei-shisei* and called for *kan'yō to nintai* ("tolerance and patience") from all sides.

And on October 12, a 19-year-old right-winger murdered Socialist Party leader Asanuma Inajirō with a short sword in Hibiya Park, then committed suicide a few weeks later.

Not your average year.

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vocabulary summary

From *Manga Shorts*, p. 19

髪型	*kamigata*	hairstyle
風呂	*furo*	bath
義理	*giri*	duty/obligation
重たい	*omotai*	heavy
手作り	*tezukuri*	handmade
残業	*zangyō*	remaining work
見積書	*mitsumori-sho*	written estimate/quote
欠ける	*kakeru*	break/chip off
なさけない	*nasakenai*	pathetic/disgraceful
兼ねる	*kaneru*	combine with
購入する	*kōnyū suru*	purchase (*v.*)
とりあえず	*toriaezu*	for starters
借金	*shakkin*	loan (*n.*)
申し込み	*mōshikomi*	application
わかす	*wakasu*	boil/heat [water]
のぼせる	*noboseru*	feel dizzy/lightheaded
幻聴	*genchō*	hallucinatory sounds
クジ	*kuji*	lots/straws
世帯主	*setai-nushi*	head of the household
のけ者	*nokemono*	excluded person
毒見する	*dokumi suru*	test for poison (*v.*)

From *After Zero*, p. 29

現地	*genchi*	the locale/spot
派遣する	*haken suru*	dispatch (*v.*)
重大な	*jūdai na*	serious/major
疾病	*shippei*	disease
発生する	*hassei suru*	appear/break out
被害	*higai*	damage (*n.*)
模様	*moyō*	appearance
全滅	*zenmetsu*	total destruction/loss
全力	*zenryoku*	full strength
原因	*gen'in*	cause (*n.*)
究明する	*kyūmei suru*	investigate
経つ	*tatsu*	[time] passes
もともと	*moto-moto*	originally
甚大	*jindai*	serious
兆	*chō*	trillion
及ぶ	*oyobu*	reach/extend/amount to
政府	*seifu*	government
責任	*sekinin*	responsibility
問う	*tou*	question (*v.*)
次第に	*shidai ni*	gradually
外的な	*gai-teki na*	external
つまり	*tsumari*	in other words
保障	*hoshō*	guarantee
農民	*nōmin*	farmers
襲撃	*shūgeki*	attack (*n.*)
株価	*kabuka*	stock price
急落する	*kyūraku suru*	fall rapidly
敵	*teki*	enemy
一切	*issai*	entirely
禁止する	*kinshi suru*	prohibit
相次ぐ	*aitsugu*	follow one after another
警告する	*keikoku suru*	warn
装置	*sōchi*	device
劇的に	*geki-teki ni*	dramatically
人口	*jinkō*	population
一転する	*itten suru*	suddenly change
秘密裡に	*himitsuri ni*	secretly
陰謀	*inbō*	plot/conspiracy
正体	*shōtai*	true identity/nature
つもり	*tsumori*	intention
不思議	*fushigi*	mysterious/odd
奪う	*ubau*	steal
去る	*saru*	leave
画策する	*kakusaku suru*	scheme (*v.*)
許す	*yurusu*	forgive
ノウハウ	*nouhau*	know-how
達成する	*tassei suru*	attain/achieve
復讐	*fukushū*	revenge
賠償	*baishō*	reparations
もうける	*mōkeru*	make a profit
年ごとに	*toshi-goto ni*	year by year
原理	*genri*	principle
変化する	*henka suru*	change (*v.*)
逆に	*gyaku ni*	on the other hand
荒れる	*areru*	become ruined
放置する	*hōchi suru*	abandon
消え去る	*kie-saru*	disappear/vanish

From *Minori Densetsu*, p. 67

見通し	*mitōshi*	outlook
記事	*kiji*	article
こなす	*konasu*	handle/write
よその	*yoso no*	from other places
依頼	*irai*	request (*n.*)
当分	*tōbun*	immediate future
給料	*kyūryō*	salary
しのぐ	*shinogu*	bear up/manage
家賃	*yachin*	rent (*n.*)
滞納	*tainō*	nonpayment/arrearage
おおげさ	*ōgesa*	exaggerated
不動産屋	*fudōsan-ya*	realtor/developer
立ち退き	*tachinoki*	eviction
冗談	*jōdan*	joke
引っ越す	*hikkosu*	move/relocate
貴重な	*kichō na*	precious
閉める	*shimeru*	close (*v.*)
あいさつ	*aisatsu*	greetings/formalities
倒産する	*tōsan suru*	go bankrupt
不渡り	*fuwatari*	default [on a loan]
蒸発	*jōhatsu*	evaporate/disappear
もてあそぶ	*mote-asobu*	toy with/take advantage of
啓示	*keiji*	revelation
作家	*sakka*	author
唾する	*tsuba suru*	spit (*v.*)
行為	*kōi*	act (*n.*)
花嫁	*hanayome*	bride
修業	*shugyō*	training
本物	*honmono*	real thing
あきらめる	*akirameru*	give up
包む	*tsutsumu*	envelop/enfold
朴訥な	*bokutotsu na*	naïve/unsophisticated
迷う	*mayou*	vacillate/be undecided
勇気	*yūki*	courage

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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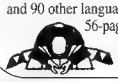

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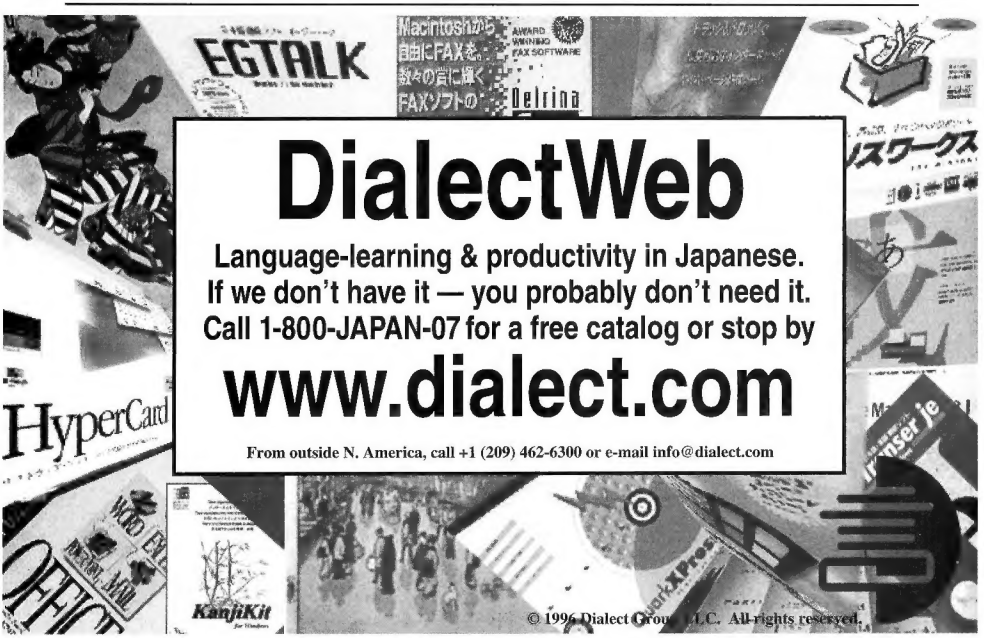

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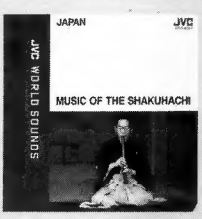

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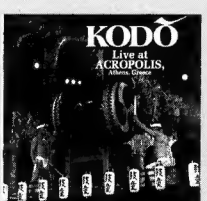

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